THAMES TELEVISION LTD.
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(Telex: 927-3262)

C A M E R A S C R I P T.

Prod. No. 75010.
Running Time: 51.00"

VTR/THS/2418.
+ Two Commercial Breaks

CALLAN.

"THE CARRIER".
by
PETER HILL.

Story Editor
GEORGE MARSTEIN

Designed by
NEVILLE GREEN

Produced by
REGINALD COLLIN

Directed by
JONATHAN ALWYN.

CAMERA REH: 10.00 am on Wednesday 8th March, 1972.
STUDIO ONE.

VTR: Thursday 9th March, 1972.
10.30 - 19.15
RETAKES BEYOND ALL DAY.

EDITING: Tuesday 14th March, 1972.

DUBBING: Friday 17th March, 1972.

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PRODUCTION AND TECHNICAL TEAM.

Floor Manager .....John Wayne
P.A. .....Ruth Parkhill
S.M. .....Shirley Cleghorne

Costume Supervisor .....Anne Schmidt.
Make-up Supervisor .....Joan Hills
Call Boy .....T.B.A.

Tech. Supervisor .....Del Randell
Lighting Director .....H. Richards
Sound Supervisor .....Mike Ponting
Sneior Cameraman .....Albert Almond
Vision Mixer .....Peter Boffin
Racks .....Jim Fergus-Smith
Grams .....Tony Morley

Graphic Designer .....Ruth Bribram.

****

CAMERA REHEARSAL SCHEDULE.

WEDNESDAY 8th MARCH, 1972.

Camera Rehearsal .....10.00 - 13.15
LUNCH BREAK .....13.15 - 14.15
Camera Rehearsal .....14.15 - 19.30
Tech Ops Supper Break .....19.30 - 20.30

THURSDAY 9th MARCH, 1972.

Line-up, Make-up ..... 09.30 - 10.30
REHEARSE RECORD. ..... 10.30 - 13.30
Lunch Break ..... 13.30 - 14.30
Line up Check ..... 14.30 - 15.00
REHEARSE RECORD. ..... 15.00 - 19.15
Tech clear ..... 19.15 - 19.30
Tech Ops Super Break ..... 19.30 - 20.30

****

TECH REQUIREMENTS: CAMERAS: 5 PEDS.
SOUND: 3 BOOMS + 3 FISH. + Taped voices for radio link-up
T/C: SCANNER/SLIDE MACHINE.
35 m. opening series film.
VIEW: 6.00 - 7.00 pm - 8.3.72.
CUTTING COPY OF FILM INSERTS.

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C A S T L I S T.

Callan .....EDWARD WOODWARD
Lonely .....RUSSELL HUNTER
Hunter .....WILLIAM SQUIRE
Liz .....LISA LANGDON
Meres .....ANTHONY VALENTINE
Tamaresh .....RALPH NOSSEK
Sir Charles Braden .....JEFFREY SEGAL
Det. Insp. Vanstone.....MICHAEL TURNER
Peter Rose .....PETER COPLEY
Mary .....JEAN ROGERS
Allan .....ROY HERRICK
Chief Supt. Brown .....WINDSOR DAVIES
I.O. .....BRIAN VAUGHAN
Chauffeur .....MARC BOYLE
M.P. Voice .....JAY NEIL
P.C. Ballantine .....TERRY WRIGHT.

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CALLAN: "THE CARRIER".

EXTRA AND WALK/ON REQUIREMENTS.

DATES: 8th and 9th March, 1972. TIMES: 11.00 am on 8th and 9th March, 1972.

Name and No. on list.	Character	Age	Male/ Female	Type	Sc.
1. Charles Rayford 274-2798	Barman	45	M	WALK/ON	42, 46.
2. Ian Munro 459-0287	Police Constable	28	M	"	32, 36, 52, 55
3. Bob Blaine 437-7617	Police Constable	40	M	EXTRA	32, 35, 36 52, 55
4. Jill Hope 722-1593	Secretary dble Passenger.	25	F	32, 36, 35	
5. Steve Emerson 300-1276	Passenger dble Customer in Pub	40	M	35, 42, 46	
6. Sylvia de la Mare 300-1276	Passenger dble Customer in Pub.	30	F	35, 42, 46	
7. Keith Goodman 828-4728	Passenger dble Customer	30	M	35, 42, 46.	
8. Betty Morgan 876-2214	Passenger dble Customer	60	F	35, 42, 46.	
9. Henry Rayner 0293-22313	Passenger dble Customer	60	M	35, 42, 46	
10. Willie Bowman 435-2933	Passenger dble Customer	45	M	35, 42, 46.	

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EXTRA and WALK/ON REQUIREMENTS.

DATES: 9th March, 1972. TIMES: 11.00 am on 9th March, 1972.

Name and No. on list.	Character	Age	Male/ Female	Type	Sc.
1. Alf Coster-556-8379	Customs Officer	30	M	EXTRAS.	35
2. Derek Chafer-848-0172	Customs Officer	30	M	"	35
3. Erci French-222-2370	Merchant Navy Officer	40	M	"	35
4. Ricky Logan-226-9957	Porter	50	M	"	35
5 Pat Donaghue-673-6005	Porter	50	M	"	35
6. Wendy Johnson-98-42267	Woman Passenger	40	F	"	35
7. Betty Bevan-328-4962	Woman Passenger	45	F	"	35
8. Fred Woolfe-387-6938	Male Passenger	40	M	"	35
9. Sarah McDonald 834-3047	Rent-a-Car Girl	25	F	WALK/ON	35
10. Eddie Sommers 638-8671.	News Stall Salesman	25	M	"	25.

NOTE: ALL EXTRAS AND WALK/ONS ENGAGED THROUGH:

JEFF SHANE AGENCY.
636-2406.

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CALLAN: THE CARRIER.

SCENE BREAKDOWN.

SCENE NO.	TIME	CHARACTERS	PAGE	SHOT	CAM.	CAM.	CAM.	CAM.	CAM.	SOUND.
OPENING TITLE FILM:			1							S.O.F.
FILM INSERT. No.1. Sc. 1 EXT. WEALTHY LONDON SUBURB	NIGHT	Callan Rose Rover 2,000(w) Taxi (Lonely's)	1							S.O.F.
Sc. 2 EXT. SIDE OF ROSE 'S HOUSE.	NIGHT	Callan Lonely Taxi	1							
DELETED. Sc. 3.			1							
Sc.4 HUNTER'S OFFICE.	NIGHT	Hunter. Liz Meres.	2-3	1-9		2A	3A			B.i.
Sc.5 EXT. REAR ROSE'S HOUSE	NIGHT	Callan Lonely	4	10		1A				A.1.
FILM INSERT NO. 2 Sc. 6 EXT. SUBURBAN ROAD.	NIGHT	P.C. Ballantine	4	/STOP TAPE/						S.O.F.
Sc.7 EXT. REAR ROSE'S HOUSE	NIGHT	Callan	4	11-12		1B	2B			A.1.
FILM INSERT No.3. Sc.8 EXT. FRONT ROSE'S HOUSE	NIGHT	P.C. Ballantine	4	/STOP TAPE/						
Sc.9 EXT. REAR ROSE 'S HOUSE.	NIGHT	Callan Lonely	5	13-14		1B	2B			C.1.
Sc. 10 STUDIO ROSE 'S STUDY	NIGHT	Callan Lonely	5	15-23			3B	4A	5A 5B	B.2. C.1.

/STOP TAPE/.

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S C E N E B R E A K D O W N (cont'd)

SCENE NO.	TIME	CHARACTERS	PAGE	SHOT	CAM.	CAM.	CAM.	CAM.	CAM.	SOUND
Sc.11. FILM INSERT NO. 4 EXT. ROAD JUNCTION NEAR ROSE 'S HOUSE.	NIGHT	P.C. Ballantine Lonely's taxi	6							S.O.F.
Sc. 12 ROSE 'S STUDY	NIGHT	Callan Lonely	7	25-28				4B	5B	B.2. C.1.
STUDIO. Sc.13 EXT. FRONT OF ROSE 'S HOUSE.	NIGHT	None	7	29	1A					A.1.
Sc. 14 STUDIO. ROSE'S STUDY	NIGHT	Callan M.P. VOICE Lonely	7-9	30-31	1A	2C	3C 3D	4C	5C	B.2.
FILM INSERT NO. Sc. 15 EXT. REAR ROAD ROSE'S HOUSE.	NIGHT	P.C. Ballantine Lonely's taxi	9		/STOP TAPE/					
Sc. 16 STUDIO ROSE 'S STUDY	NIGHT	Callan Lonely	9-11	38-49		2C	3C	4C	5C	B.2. C.1.
FILM INSERT NO. Sc. 17 EXT. ROAD AT REAR OF ROSE 'S HOUSE.	NIGHT	P.C. Ballantine Lonely's Taxi.	11							S.O.F.
Sc. 18 STUDIO HUNTER'S OFFICE	NIGHT	Hunter Meres.	11-12	5056		2A	3A			B.1.
Sc. 19 STUDIO ROSE 'S STUDY	NIGHT	Callan Lonely	13-14	57-63			3C	4C	5C	B.2. C.1.

/STOP TAPE/

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SCENE BREAKDOWN (cont'd)

SCENE NO.	TIME	CHARACTERS	PAGE	SHOT	CAM.	CAM.	CAM.	CAM.	CAM.	SOUND.	
FILM INSERT NO.7 Sc. 20 EXT. ROAD AT REAR OF ROSE 'S HOUSE.	NIGHT	P.C. Ballantine Lonely's Taxi	14							S.O.F.	
Sc. 21. STUDIO ROSE 'S STUDY	NIGHT	Lonely Callan. M.P. VOICE	14-15	64-68	2C	3D	4C			B.2. C.1.	
FILM INSERT NO. 8.				/STOP TAPE/							S8
Sc. 22 EXT. ROAD AT REAR OF ROSE 'S HOUSE.	NIGHT	P.C. Ballantine Lonely's Taxi	15-16	69						S.O.F.	
Sc. 23 EXT. REAR OF ROSE 'S HOUSE.	NIGHT	Callan Lonely	16	70-71	1B	2B				A.1.	
FILM INSERT NO. 9 .				/STOP TAPE/							S9
Sc. 24 EXT. ROAD AT REAR OF ROSE 'S HOUSE.	NIGHT	Callan Lonely Taxi.	16							S.O.F.	
Sc. 25 EXT. SUBURBAN ROAD	NIGHT	P.C. Ballantine Taxi.									
Sc. 26 HUNTER'S OFFICE.	NIGHT	Hunter Callan Meres.	16-17	72-78		2A	3A			B.1.	
Sc.27 ROSE 'S STUDY	DAY 2	Rose.	17-18	79-85	1C			4D	5D	C.1.	
Sc. 28 HUNTER'S OFFICE	DAY 2	Hunter Sir Charles Meres.	18-21	86-94		2A	3A			B.1.	

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S C E N E B R E A K D O W N (cont'd)

SCENE NO.	TIME	CHARACTERS	PAGE	SHOT	CAM.	CAM.	CAM.	CAM.	CAM.	SOUND.
Sc. 29 ROSE'S STUDY	DAY 2	Rose Det. Insp. Vanstone	21-24	95-111	1D 1C	2D		4D	5D	B.2. C.1.
Sc. 30 LONELY'S ROOM	DAY 2	Lonely	24	112	1E					A.1.
Sc. 31 HUNTER'S OFFICE	DAY 2	Chief Sup. Brown Hunter Callan	24-27	113 to 129		2A	3E 3A			B.1.
					/STOP TAPE/					
Sc. 32 VANSTONE'S OFFICE.	DAY 2	Vanstone P.C. Ballantine	27-28	130 to 134		2E	3F			A.2.
					/STOP TAPE/					
Sc. 33 LONELY'S ROOM.	DAY 2	Lonely Vanstone P.C. Ballatine	28	135 to 135	1E	2F				A.1.
					/STOP TAPE/					
Sc. 34 CALLAN'S ROOM.	DAY 2	Callan Lonely Vanstone P.C. Ballantine	29-31	137 to 144		2G 2H	3G	4E	5E 5F	C.2.
END OF PART ONE:										

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SCENE BREAKDOWN (cont'd)

ACT TWO.

SCENE NO.	TIME	CHARACTERS	PAGE	SHOT	CAM.	CAM.	CAM.	CAM.	CAM.	SOUND.
PART TWO: SLIDE.			31							GRAMS.
FILM INSERT NO. 10 - EXT. HARWICH DOCKS - SHIP BERTHING.										
Sc. 35 IMMIGRATION AREA - HARWICH DOCKS.	DAY	Col. Tamaresh Mary Allan Travellers Immigration Officer. (speaking) Immigration Officer(n/s) Uniformed Hire Car Girl.	31-33	145 to 154	1F	3H 3K	4F	5G		FISH 1 C.3.
Sc. 36 VANSTONE'S OFFICE	DAY	Vanstone Brown Callan Lonely Policeman.	34-36	155 to 163	/STOP TAPE/ 1G 1H	2E	3F			A.2.
FILM INSERT NO.11. EXT. ROAD AREA NO. 1. Sc. 37	DAY	Tamaresh Allan Mary Hillman Hunter car Austin Maxi " Mini "	36		/STOP TAPE/					S.O.F.
Sc. 38 HUNTER'S OFFICE.	DAY	Hunter Callan	36-38	164 to 175		3A	4G			B.1.
FILM INSERT NO.12. Sc. 39. EXT. ROAD AREA NO. 2.	DAY	Tamaresh Allan Mary 3 cars Sc. 37.	38		/STOP TAPE/					S.O.F.
Sc. 40 HUNTER'S OFFICE.	DAY	Callan Hunter	39-40	176 to 180		3A	4G			B.1.
FILM INSERT NO. 13. Sc. 41 EXT. FORECOURT PUBLIC HOUSE.	DAY	Tamaresh Allan Mary + 3 cars.	40		/STOP TAPE/					S.O.F.

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SCENE BREAKDOWN (cont'd)

ACT TWO (cont'd)

SCENE NO.	TIME	CHARACTERS	PAGE	SHOT	CAM.	CAM.	CAM.	CAM.	CAM.	SOUND.
Sc. 42 INT. SALOON BAR.	DAY	Tamaresh Allan Mary	41	181 to 186	1J	2J 1K				A.1. F.2.
Sc. 43 ROSE 'S STUDY	DAY	Rose.. Tamaresh o/v	41-42	187				4D		C.1.
Sc. 44 HUNTER'S OFFICE	DAY	Hunter Meres Tamaresh v/o Police Calls.	42	188					5H	F.3.
Sc. 45 ROSE 'S STUDY	DAY	Rose . Tamaresh v/o.	42	189				4D		C.1.
Sc. 46 INT. SALOON BAR	DAY	Allan Mary Tamaresh.	43	190 191	1K	2K				A.1. FISH 2.
Sc. 47 HUNTER'S .. OFFICE	DAY	Hunter	43-44	192			3A			B.1.
FILM INSERT NO.14					/STOP TAPE/					
Sc. 48 EXT. ROAD AREA NO. 2	DAY	Tamaresh Allan Mary 3 cars a/b	44.							S.O.F.
DELETED. Sc. 49.										
Sc. 50 CALLAN'S ROOM.	DAY	Callan Lonely.	45-46	193 to 197			3K	4H	5E	C.2. FISH 4.

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S C E N E . B R E A K D O W N (cont'd)

SCENE NO.	TIME	CHARACTERS	PAGE	SHOT	CAM.	CAM.	CAM.	CAM.	CAM.	SOUND
FILM INSERT NO. 15.										
Sc. 51 EXT. EPPING FOREST.	DAY	Mary Allan + 3 cars. M.P. VOICE on radio unit	46							S.O.F.
Sc. 52 POLICE INFORMATION ROOM.	DAY	Police Telephonist M.P. VOICE.	47	198	1L			5H		A.3.
Sc. 53 MONITORING ROOM.	DAY	Hunter Meres M.P. Voice Allan's voice.	47	199				5H		FISH 3
FILM INSERT NO.16.					/STOP TAPE/					S.O.F.
Sc. 54 EPPING FOREST LAY-BY	DAY	M.P. Voice Allan. + 3 cars								
Sc. 54(a) MONITORING ROOM.	DAY	Meres Hunter M.P. voice.	48	200				5H		FISH 3
Sc. 55 POLICE INFORMATION ROOM.	DAY	M.P. Voice	48	201	1L					A.3.
Sc. 56 MONITORING ROOM.	DAY	Allan's voice Hunter.	48-49	202				5H		FISH 3
FILM INSERT NO. 17.					/STOP TAPE/					
Sc. 57 EXT. EPPING FOREST LAY-BY	DAY	Mary Allan + 3 cars	49							S.O.F.
Sc. 58 ROSE 'S STUDY	DAY	Rose Vanstone	50	203	1C	2D				B.2.

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S C E N E B R E A K D O W N (cont'd)

SCENE NO.	TIME	CHARACTERS	PAGE	SHOT	CAM. CAM. CAM. CAM. CAM.	SOUND.
FILM INSERT NO. 18 Sc. 59 EXT. EPPING FOREST. 1st FOOTPATH.	DAY	Tamaresh	51			S.O.F.
Sc. 60 EPPING FOREST 2nd FOOTPATH	DAY	Allan	51			
Sc. 61 EPPING FOREST 3rd FOOTPATH	DAY	Tamaresh	51			
Sc. 62 EPPING FOREST 3rd FOOTPATH	DAY	Allan	51			
Sc. 63 EPPING FOREST LAY-BY	DAY	Mary + 3 cars	51			
Sc. 64 EPPING FOREST PIT-SIDE	DAY	Tamaresh	51			
Sc. 65 EPPING FOREST LAY-BY	DAY	Mary + 3 cars	52			
Sc. 66 EPPING FOREST PIT-SIDE	DAY	Allan Tamaresh	52			
Sc. 67 EPPING FOREST LAY-BY	DAY	Mary Tamaresh	53			
Sc. 68. EPPING FOREST FOOTPATH.	DAY	Tamaresh	53			
Sc. 69 EPPING FOREST LAY-BYE	DAY	Tamaresh Mary.	53-54			
SLIDE: END OF PART TWO.						

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SCENE BREAKDOWN (cont'd)

SCENE NO.	TIME	CHARACTERS	PAGE	SHOT	CAM.	SOUND
BEGINNING OF PART THREE:			55			
Sc. 70 HUNTER'S OFFICE	DAY	Hunter Brown	55-57	208 to 216	2A 3A	B.1.
Sc. 71. FILM INSERT NO.19. EXT. SUBURBAN STREET.	DAY	Tamaresh Hunter Hillman Ford Chauffeur	57	/STOP TAPE/		S.O.F.
Sc. 72 HUNTER'S OFFICE.	DAY	Callan Hunter	57-59	217 to 229	2A 3A	B.1. C.4.
FILM INSERT NO.20 . Sc. 73 EXT. SIDE OF ROSE'S HOUSE.	NIGHT	Loncly Callan Taxi	59-60	/STOP TAPE/		S.O.F.
Sc.74 EXT. FRONT ROSE'S HOUSE.	NIGHT	Tamaresh Chauffeur Ford Rose	61			
Sc. 75 EXT. REAR GARDEN ROSE'S HOUSE.	NIGHT	Callan	61			
Sc. 76. ROSE'S STUDY	NIGHT	Rose Tamaresh	61	230 to 234	3B 4A	B.2.
Sc. 76(a) STUDIO REAR ROSE'S HOUSE.	NIGHT	Callan	62	235	1B	A.1.
Sc. 76(b) ROSE'S STUDY.	NIGHT	Rose Tamaresh	63	236 to 240	3B 4A	B.2. C.1.

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S C E N E B R E A K O W N (c o n t ' d)

SCENE NO.	TIME	CHARACTERS	PAGE	SHOT	CAM.	CAM.	CAM.	CAM.	CAM.	STUDIO
Sc.77. REAR OF ROSE'S HOUSE.	NIGHT	Callan	63	241		2B				A.1.
Sc.78 ROSE'S STUDY	NIGHT	Tamaresh Rose	63-64	242 to 244				4D	5D	B.2. C.1.
Sc.79 REAR ROSE'S HOUSE.	NIGHT	Callan	64	245		2B				A.1.
Sc.80 ROSE'S STUDY	NIGHT	Tamaresh Rose	64	246				4D		B.2. C.1.
Sc. 81 REAR ROSE'S HOUSE.	NIGHT	Callan Chauffeur	64	247 248	1B	2B				A.1.
Sc. 82. ROSE'S STUDY	NIGHT	Rose Callan Tam(dead) Chauffeur(dead)	65 to 67	249 to 260		2C	3D	4D	5C	B.2. C.1.
				NOTE: SCENE 82 SHOT IN SINGLE SHOTS WITH RUNS IN BETWEEN						
Sc. 83 HUNTER'S OFFICE	NIGHT 2	Hunter Callan (o/v)	68	STOP TAPE. 261		2L				FISH 5.
Sc. 83(a) ROSE'S STUDY	NIGHT 2	Rose Callan Bodies a/b	68	262 263				4D	5D	B.2. C. 1.
Sc. 83(b) HUNTER'S OFFICE	NIGHT 2	Hunter	68	264		2L				FISH 5.
Sc. 84 ROSE'S STUDY	NIGHT 2	Callan Rose Bodies a/b	68-72	265 to 282.			3L	4D	5D	B.2. C.1.
Sc. 85 HUNTER'S OFFICE	NIGHT 2	Meres. Hunter Callan	72-74	283 to 292	STOP TAPE	2A	3M	4J:4K		C.4. B.1.
END CREDIT SEQUENCE:										

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PART ONE.

T/C. OPENING SERIES FILM: (35m) S.O.F.
(approx. 50s)

SUPER SCANNER:

1. Episode Title:"The Carrier"

SUPER SCANNER:
by PETER HILL.

T/C. FILM INSERT NO.1:
Timing:
TO BE EDITED IN.

1. LONDON SUBURB. (NIGHT 1.) S.O.F.

FAVOUR HOME OF PROF. PETER ROSE. CAR IS WAITING BY THE FRONT DOOR. ROSE EMERGES FROM HOUSE CARRYING AN OVERNIGHT CASE AND DRIVES OFF. ROSE'S CAR PASSES LONELY AND CALLAN PARKED ON THEOPPOSITE SIDE OF THE ROAD IN TAXI. THEY WATCH ROSE DRIVE AWAY. THEN THE CAB MOVES TO THE OTHER SIDE OF THE HOUSE.

2. SIDE OF ROSE'S HOUSE. NIGHT.

THE TAXI PARKS. LONELY AND CALLAN GET OUT. LONELY CARRYING A LARGE HOLDALL. CALLAN HAS A GOOD LOOK AT THE HOUSE. IT IS IN DARKNESS. THEY MOVE TOWARDS THE FENCE AND CLIMB OVER IT.

LOST SCENE 3.

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1. 3(A)
MS Hunter seated at desk.

4. HUNTER'S OFFICE. (NIGHT.) BOOK B.1.

HUNTER IS SITTING AT HIS DESK STUDYING A FILE. THERE IS A KNOCK AT THE DOOR AND HE LOCKS THE FILE AWAY IN A DRAWER BEFORE ANSWERING.

HUNTER: Come.

2. 2 (A)
Est. shot over Hunter as Liz enters b.g. l. x down to desk.

LIZ ENTERS CARYING HUNTER'S DINNER ON A TRAY. IT LOOKS AN ELABORATE MEAL. THERE IS A BOTTLE OF RED WINE. HUNTER IS IMPRESSED.

HUNTER: Well now....

LIZ PLACES THE TRAY IN FRONT OF HIM. HE SERVES HIMSELF.

LIZ: Anything else sir?

HUNTER: No thank you, Liz, that looks fine.

Liz exits b.g.

LIZ LEAVES.

3. 3(A)
MS Hunter a/b

4. 2 (A)
2s
Meres as he enters room/ over Hunter.

MERES ENTERS . HUNTER FINISHES SERVING HIMSELF AND POURS OUT A GLASS OF WINE. SAMPLES THE WINE THEN INSPECTS THE TABLE.

MERES: Any idea how long he'll be?

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HUNTER: 1961. The greatest year for Burgundy since the war. You won't will you ?

MERES: No thank you sir. Callan sir, how long do you think he'll be.

HUNTER: (SAMPLING) Oh..an hour or so yet, I imagine. (HE FINISHES SERVING HIMSELF AND PREPARES TO EAT.)

MERES: (SELECTS A SANDWICH AND TAKES A BITE.) An hour. That's cutting it fine. What happens if the Professor comes home early?

5. 3(A) MCU Hunter.

HUNTER: He won't .... He's been invited to spend the night at Burton Lodge.

6. 2(A) MCU Meres.

MERES: That's Sir Charles Braden's place.....

7. 3 (A)

HUNTER: Yes. They'll be talking scientific shop until the small hours.

7(a) 2(A) A/B

MERES: Does Sir Charles know what's going on?

7(b) 3(A) A/B

HUNTER: Not exactly.

7(c) 2(A) A/B

MERES: He's in for a nasty surprise isn't he sir?

8. 3(A) 2s Rav. Hunter.

HUNTER: Yes. Now if you don't mind...

MERES: Oh, right sir.

HUNTER: Delicious, absolutely delicious. Lis excelled herself this time, Meres.

8(a) 2(A) A/B

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MERDS: Not Liz, sir, 'Dial-a-Banquet'.

9. 3(A)
MCU Hunter
(react)

10. 1 (A)
Est. shot back of house. Feat. Lonely over Callan.

T/IN and CRAB R with Callan to C. 2s by windows (Lonely oiling lock, Callan selecting twirl.)

5. REAR OF ROSE'S HOUSE.(NIGHT 1.) BOOM A. 1.

CALLAN AND LONELY OUTSIDE FRENCH WINDOWS.

LONELY IS OILING LOCK.

AND HINGES OF FRENCH WINDOWS.

GRAMS. Night atmos. Wildtrack on film to cover if needed.

STOP TAPE: CAMERA 1 TO POS. B. - REAR ROSE'S HOUSE.
CAMERA 2 to POS. B.

T/C. FILM INSERT NO. 2.
Timing:
TO BE EDITED IN.

6. SUBURBAN ROAD. (NIGHT 1.) S.O.F.

P.C. BALLANTINE IS ON PATROL.

11. 1(B)
CU Lonely (listening)
PAN R TO CU CALLAN
He turns to Lonely.

12. 2 (B)
2s Lonely over Callan.
HOLD 2s as Lonely x R. of Callan with torch.
T/IN CU "Twirl" as Callan puts it in lock.

7. REAR OF ROSE'S HOUSE. (NIGHT 1) BOOM A. 1.

CALLAN PREPARES TO PICK THE LOCK OF THE FRENCH WINDOWS WITH A TWIRL.

HE INSERTS TWIRL IN LOCK .

GRAMS. Atmos. a/b

STOP TAPE: CAMERA 1 to POS. B. - REAR OF ROSE'S HOUSE.
CAMERA 2 to POS. B. - REAR OF ROSE'S HOUSE.
CAMERA 3 to POS. B. - ROSE'S STUDY.
CAMERA 4 to POS. A. - ROSE'S STUDY.
CAMERA 5 to POS. A. - ROSE'S STUDY.

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T/C. FILM INSERT NO. 3:
Timing:
TO BE EDITED IN.

8. FRONT OF ROSE'S HOUSE(NIGHT 1) S.O.F.

P.C. BALLATINE ARRIVES OUTSIDE FRONT OF HOUSE.

13. 2 (B)
CU "Twirl" in lock.
PAN L TO BCU CALLAN
PULL BACK TO incl. Lonely.
Callan stands.

9. REAR ROSE'S HOUSE (NIGHT 1) BOOM C. 1.
GRAMS ATMOS A/B.

CALLAN PICKS THE LOCK OF THE FRENCH WINDOWS. GRAMS. Dog Bark.

14. 1 (B)
CU crack between French windows as Callan pushes them open.

EASES FRENCH WINDOWS OPEN.

15. 4 (A)
Est. shot -French windows.
Callan and Lonely enter.

10. ROSE'S STUDY.(NIGHT 1) BOOM B.2.

THE ROOM IS IN DARKNESS. BOOM C. 1.

DRAPE CURTAINS OPEN TO REVEAL CALLAN AND LONELY. CALLAN CROUCHES DOWN AND CHECKS ALARM SYSTEM UNDER DOOR MAT.

PAN DOWN WITH Callan as he examines floor.
He lifts mat.

16. 3(B)
CU Alarm system wiring under mat.

17. 5 (A)
CU Callan.
He looks up as Lonely...

18. 3(B)
CU Lonely(react)

5 PCS.B. / STUDY. /

19. 4(A)
MS Callan as he replaces mat.
PULL BACK TO 2s as they step over mat, into room.
Lonely moves C. with hold-all, puts it on table.
Callan closes windows and curtains x down to Lonely.

CALLAN REPLACES MAT. THEY STEP OVER IT AND INTO ROOM. LONELY PUTS HOLD-ALL ON TABLE AS CALLAN CLOSES CURTAINS. LONELY HELPS CALLAN CLOSE CURTAINS. THEY MOVE TO TABLE.

Coming to 3 on Shot 20.

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20. 3(B)
2s
Fav. Lonely.
He hands Callan
tape.
X's up to hall door.

THEY TAKE TAPE OUT OF HOLD-ALL.

21. 4 (A)
MS Callan.
He x's up b.g. to
u/s window.
Starts to tape back
curtains.

OPEN TRAP.

22. 3(B)
CU Callan's
hands as he
tapes curtains.

23. 5(B)
MS Lonely by
door.
T/IN CU
as he locks door.

He covers key
hole with tape.

STOP TAPE:

PROPS AND SCENES: FINISH TAPING CURTAINS, STRIKE SAFE TRUCK. FIX DRAUGHT EXCLUDER TO DOORS.

CAMERAS 1 to POS.A - REAR OF ROSE'S HOUSE.
CAMERA 2 to POS.C - ROSE'S STUDY.
CAMERA 3 to POS.C - ROSE'S STUDY
CAMERA 4 to POS.B - ROSE'S STUDY
CAMERA 5 to POS.B - ROSE'S STUDY.

BOOMS B. 2 and C. 1. - STUDY.
BOOM A.1. - REAR OF ROSE'S HOUSE.

T/C. FILM INSERT NO. 4.
Timing:
TO BE EDITED IN.

11. ROAD NEAR ROSE'S HOUSE. S.O.F.
(NIGHT 1)

P.C. BALLANTINE APPROACHES

TAXI.

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25. 5(B)
MS Lonely as he tapes round edge of door.

12. ROSE'S STUDY (NIGHT 1) BOOM B. 2. BOOM C. 1.

LONELY IS TAPING ROUND INNER DOOR.

26. 4 (B)
MS Callan as he approaches thru' arch.
CRAB L AND PAN R with him to incl. Lonely b.g. by door.
Callan flashes his torch towards Lonely.
Lonely goes to switch on lights.

27. 5 (B) LIGHT ON Q.
CU Light switch as Lonely switches it on.

LONELY TURNS ON LIGHTS.

4 POS. C. / STUDY. /

28. 4 (C)
2s
Lonely over Callan(a/b)
Lonely x down to Callan.
T/IN C. 2s
PAN L to French windows.

LONELY AND CALLAN STAND LISTENING.

29. 1(A)
Est. shot French windows.

13. REAR ROSE'S HOUSE. (NIGHT 1) BOOM A. 1. GRAMS. Atmos. a/b.

CLOSE TRAP.

THE HOUSE IS SILENT AND IN DARKNESS.

30. 3 (C)
C. 2s
Callan, Lonely. They react to silence.

14. ROSE'S STUDY (NIGHT L) BOOM B. 2. BOOM C. 1.

31. 2 (C)
Est. shot over table. Callan and Lonely c to it.
Callan sets up radio. Extends ariel.

3 POS.D. / STUDY /

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32. 3 (D)

CU Radio
P/BACK TO 2s
Fav. Callan.

He takes camera out of hold-all hands cloth to Lonely.

They exit shot R.
HOLD ON RADIO.

M.P. VOICE: (No. 1.)

Hullo all cars from M.P. stolen cars since 21 hundred hours...red and cream Mark Ten Jaguar saloon. BVD 142J, B. Bravo, D. Delta, 142 J - Juliet, from 'YD' Y Yankee, D Delta, since 1742 ...Grey Morris 1100 saloon.....

(ETC. ETC. THRU' REST OF INT. STUDY SCENES.)

GRAMS.
Taped voice for radio. No. 1. Continues thru all study scenes. till Callan turns radio off.

33. 5(C)

Est. shot over desk as Callan and Lonely approach. Callan takes photo of desk.

CALLAN AND LONELY APPROACH DESK. CALLAN TAKES PHOTO OF DESK WITH POLAROID.

34. 4 (C)

C. 2s Lonely over Callan. Lonely changes bulb in desk lamp. Callan takes photo out of camera.

PAN L WITH LONELY -as he x l. to side table. He removes statuette, examines it. Puts it on shelf.

PAN R WITH HIM TO incl. Callan as he sets table d/s of desk.

LONELY CHANGES BULBS ON DESK LAMP. CALLAN TAKES PHOTO OUT OF CAMERA. WHILE CALLAN WAITS FOR PHOTO TO DEVELOP - LONELY CROSSES TO SIDE TABLE, REMOVES STATUETTE WHICH HE EXAMINES WITH INTEREST, AND PUTS ON SHELF. CARRIES TABLE NEARER TO DESK.

35. 5 (C)

CU Callan's hands as he takes backing of photo.
PAN UP CU CALLAN.

CALLAN STRIPS BACKING OFF PHOTO AND EXAMINES IT.

36. 1(A) (CUTAWAY SHOT)

CU PHOTO OF DESK CONTENTS.

WE SEE PHOTO OF DESK CONTENTS.

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Radio voice cont'd.

37. 5(c)

MS Callan as he examines photo. Lonely enters shot R of Callan and looks over his shoulder at photo.

LONELY JOINS CALLAN AND LOOKS AT PHOTO.

CRAB L HOLDING 2s as they start to clear everything from desk onto side table.

THEY START TO CLEAR DESK.

CALLAN PASSES EVERYTHING FROM DESK TO LONELY.

T/IN feature objects on table.

STOP TAPE:

PROPS: FINISHING CLEARING DESK.
SCENE: RE-SET SAFE TRUCK.

CAMERA 2 to POS.C
CAMERA 3 to POS.C
CAMERA 4 to POS.C - ROSE'S STUDY.
CAMERA 5 to POS.C

BOOM B. 2. and C. 1.

T/C. FILM INSERT NO. 5.

Timing:
TO BE EDITED IN.

15. ROAD AT REAR OF ROSE'S HOUSE. (NIGHT 1) S.O.F.

P.C. BALLATINE EXAMINES LONELY'S TAXI.

38. 4 (c)

MS desk top as Lonely spreads cloth over it.

16. ROSE'S STUDY.(NIGHT 1)

BOOM B. 2.
BOOM C. 1.
Radio on. thru' scene.

PULL BACK TO Incl. Lonely PAN R TO FEATURE Callan by wall as he examines panelling.

LONELY SPREADS DARK CLOTH ON DESK TOP. CALLAN EXPLORES WALL PANELLING.

T/IN C. s Callan as he slides panel open.

CALLAN SLIDES OPEN SECTION OF PANELLING TO REVEAL SAFE.

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Radio con'td.

39. 3(C)
MS Safe

CALLAN EXAMINES SAFE. TURNS TO LONELY.

40. 4 (C)
MS Lonely.
PAN R WITH HIM to C. 2s over Callan. He gives Callan meter Callan attaches it to safe.

LONELY JOINS CALLAN BY SAFE. HANDS HIM SMALL MAGNETISED METER. WHICH CALLAN ATTACHES TO SAFE.

41. 3 (C)
CU Callan's hands as he adjusts combination dials.
PAN R TO CU METER.
See numbers register on meter.

HE TURNS THE DIALS TO THEIR EXTREMES AND WATCHES THE COMBINATION NUMBERS COME UP ON THE METER.

42. 4 (C)
C. 2s a/b

T/IN CU SAFE HANDLE as Callan starts to open it.

CALLAN REMOVES METER AND OPENS SAFE.

43. 5 (C)
C. shot Callan and Lonely over files in safe.
Lonely hands camera to Callan.
Callan takes photo.

CALLAN PHOTOGRAPHS THE INTERIOR OF THE SAFE.

44. 4 (C)
C. 2s
Lonely over Callan.
Callan takes photo out of polaroid cam.

PAN R WITH LONELY as he revmoes meter removes meter from safe door.

PAN L WITH HIM TO ARCH as he goes to fetch cine camera.

HE TAKES THE PHOTO OUT OF THE CAMERA REMOVES THE BACKING, HANDS IT TO LONELY AND EXAMINES THE PRINT. LONELY RETURNS TO THE HOLD-ALL TO COLLECT THE CINE CAMERA.

45. 5(C)
MS Callan

CALLAN REMOVES FILES FROM SAFE.

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Callan checks photo - starts to take files out of safe.

46. 2(C)
MS Lonely as he takes cine cam out of hold-all.

LONELY FINDS THE CINE CAMERA.

47. 3(C)
MS Callan as he examines files.

CALLAN EXAMINES THE FILES
AS LONELY RETURNS WITH THE CINE CAMERA.

48. 4(C)
Ms Lonely as he returns with camera.
P/B WITH HIM TO
2s
over Callan as he hands him camera.

PED UP AND PAN DOWN as Callan starts to film files and Lonely turns over pages.

CALLAN STARTS TO FILM FILES.
LONELY TURNS OVER THE PAGES.

49. 3(C)
BCU Callan as he operates cine cam.

STOP TAPE:

CAMERA 2 to POS.A - HUNTER'S OFFICE.
CAMERA 3 to POS.A

BOOM B.1.

T/C. FILM INSERT NO. 6.
Timing:
TO BE EDITED IN.

17. ROAD AT REAR OF ROSE'S HOUSE. S.O.F. NIGHT 1.

P.C. BALLATINE WALKS ROUND TAXI
AND EXAMINES THE ROAD FUND LICENCE.

50. 3(A)
MS Hunter.

18. HUNTER'S OFFICE. (NIGHT 1) BOOM B.1.

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HUNTER IS SITTING AT HIS DESK, ENJOYING THE LAST OF THE WINE. MERES STIRS COFFEE.

P/B TO 2s over Meres.

51. 2(A) MS Meres. — MERES: What's he offering them?

52. 3(A) MCU Hunter. — HUNTER: A new radar network. The only one in the world that's capable of detecting a low level attack. He's been one of the team for five years.

52(a) 2(A) A/B — MERES: They'll pay well for that.

53. 3(A) A/B — HUNTER: Not to Rose, he's an idealist. He wrote a book called 'The Deadly Slave'. Harness technology to feed the starving millions - that sort of stuff.

54. 2(A) A/B — MERES: And the contact?

55. 3(A) A/B — HUNTER: A Dutch book publisher named Amatel, they met at a book fair in the Hague six months ago. (HE HANDS PHOTO FROM RAWER TO MERES.)

55.(a) 2(A) 2s Meres over Hunter. — Amatel is the one on the left, appropriately enough. (HE FINISHES HIS WINE)

T/IN MCU MERES. — MERES: STARES AT THE PHOTOGRAPH. His name's not Amstel.

56. 3(A) CU Hunter. — HUNTER: Exactly.

STOP TAPE:

F.M: OPEN BACK OF SAFE.
ARTISTES: CALLAN and LOMBEY INTO POS.

CAMERA 3 to POS. C.
CAMERA 4 to POS. C. - ROSE'S STUDY.
CAMERA 5 to POS. C.
BOOM P. 2 and C. 1.

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57. 4(C)
CU Files on desk as Lonely turns last pages.

P/BACK TO 2s Fav. Lonely.

19. ROSS'S STUDY. (NIGHT 1)

CALLAN AND LONELY FINISH PHOTOGRAPHING THE FILES, WITH THE CINE CAMERA.

BOOM B.2.
BOOM C. 1.

GRAMS.
Radio voice cont'd thru' Sc.

58. 3(C)
2s Fav. Callan.
He replaces files in safe.

Lonely starts to fold up cloth.

CALLAN REPLACES FILES IN SAFE.

59. 5(C)
MS Callan thru' back of safe.
He checks with photo.
Starts to close safe.

CALLAN CHECKS WITH THE PHOTO THAT HE HAS REPLACED FILES CORRECTLY.

60. 3(C)
Est. shot over Lonely as he removes cloth, starts to replace articles on desk.

Callan in b.g. closes safe and panelling, turns to desk and checks items against photo.

Callan exit b.g. l.
Hold on LONELY.

PAN L WITH HIM as he replaces table by arch.
He picks up statuette from shelf, replaces it on table - looking at it.

LONELY FOLDS UP THE CLOTH AS CALLAN CLOSES THE SAFE. TOGETHER THEY REPLACE THE ARTICLES THAT WERE ON THE DESK, CHECKING THEIR POSITIONS AGAINST THE PHOTO. CALLAN RETURNS TO THE HOLD-ALL LEAVING LONELY TO REPLACE THE SIDE TABLE.
AS LONELY DOES SO HIS EYE IS CAUGHT BY THE STATUETTE.

61. 4(C)
CU STATUETTE.

62. 3(C)
CU Lonely.
He looks at Callan.

LONELY GLANCES ACROSS AT CALLAN.

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63. 4(C)
2s Callan over Lonely.

(Callan starting to pack hold-all)

Lonely picks up statuette.
T/IN CU STATUETTE in Lonely's hand.

CALLAN IS OCCUPIED RE-PACKING THE HOLD-ALL.

STOP TAPE:

ARTISTES: CALLAN and LONELY REPOS.
CAMERA 2 to POS. C.
CAMERA 3 to POS. D. - ROSE'S STUDY.
CAMERA 4 to POS. C.

BOOM B.2 and C. 1.

T/C. FILM INSERT NO. 7:
Timing:
TO BE EDITED IN.

20. ROAD AT REAR OF ROSE'S HOUSE. (NIGHT L) S.O.F.

P.C. BALLANTINE JUST CANNOT FIND ANYTHING WRONG BUT HE SENSES THAT THERE MUST BE. AT A LAST EFFORT HE CHECKS THE TYRE TREADS.

64. 2(C)
2s
Lonely, Callan over radio.

21. ROSE'S STUDY. (NIGHT .1) BOOM B. 2. BOOM C. 1.

LONELY IS PACKING THE HOLD-ALL. CALLAN IS ABOUT TO SWITCH OFF THE RADIO WHEN THEY HEAR: GRAMS. Radio voice continuing.

As Callan and Lonely react.

M.P. VOICE NO.1: Hampstead. A breaking...

65. 3(D)
CU Radio

Suspects on premises now. Flat 7, 129 Eversley Road. See Mr. Ray ...

66. 2(C)
A/B

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PAN R WITH Lonely. He starts to take our bulb.

CALLAN AND LONELY RELAX. CALLAN SWITCHES OFF THE RADIO.

Radio continuing. ARTISTES X. Switches it off.

LONELY GOES

67. 4(C)

MS Callan. PAN R WITH HIM to desk. Incl. Lonely, f.g. Callan b.g. telephone.

TO DESK, CHANGES BULB IN DESK LAMP. CALLAN MEANWHILE FIXES A 'BUG' INTO THE TELEPHONE RECIEVER.

Callan signals Lonely to off lights. LIGHTS OUT.

AS LONELY SWITCHES THE LIGHTS OFF.

PAN L WITH CALLAN as he x's b.g. to French windows.

68. 2(C)

MS Callan as he starts to untape curtains. T/IN C.S. TAPE as Callan peels it off.

CALLAN UNTAPES THE CURTAINS AS

STOP TAPE:

ARTISTES: CALLAN and LONELY REPOS.

CAMERA 1 to POS. B. - REAR OF ROSE'S
CAMERA 2 to POS. B. HOUSE.

BOOM A.1.

T/C. FILM INSERT NO. 8. S.C.F.

Timing: TO BE EDITED IN.

22. ROAD AT REAR OF ROSE'S HOUSE. (NIGHT 1)

P.C. BALLANTINE HAS INSPECTED LAST TYRE. HE GIVES UP IN DISGUST. MAKES A NOTE OF THE TIME AND WALKS OFF.

69. 1(B)

C. S Curtains as Callan closes them.

23. REAR OF ROSE'S HOUSE(NIGHT 1) BOOM A. 1.

GRAMS. Night atmos.

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P/BACK AS HE
CLOSES WINDOWS.
Lonely goes to re-lock.

70. 2(B)
CU 'Twirl' in lock.
PAN L TO 2s as Lonely locks doors and withdraws 'twirl'
PAN L WITH THEM as they move away thru' garden.

23. REAR OF ROSE'S HOUSE(NIGHT 1) BOOM A. 1.

GRAMS.
Night atmos.

LONELY RE-LOCKS FRENCH WINDOWS. THEY PICK WAY BACK ACROSS GARDEN.

71. 1(A)
Est. shot Callan and Lonely x garden.

PAN R AND HOLD ON FRENCH WINDOWS.

STOP TAPE:

ARTISTES: CALLAN REPOS TO HUNTER'S OFFICE.

CAMERA 2 to POS. A.
CAMERA 3 to POS. A. - HUNTER'S OFFICE.

BOOM B.1.

T/C. FILM INSERT NO.9 S.O.F.
Timing:
TO BE EDITED IN.

24/25. ROAD AT REAR OF ROSE'S HOUSE (NIGHT 1)

CALLAN AND LONELY RETURN TO TAXI.

THERE IS NO SIGN OF P.C. THEY GET IN TAXI - DRIVE AWAY.

72. 3(A)
CU Camera on desk.

PAN UP TO MCU HUNTER.

26. HUNTER'S OFFICE (NIGHT 1) BOOM B.1.

THE CAMERAS ARE ON HIS DESK.

CALLAN IS LOUNGING IN CHAIR,

MERES IS IN THE BACKGROUND.

HUNTER: No problems?

73. 2(A)
3s
Meres, Callan over Hunter.

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CALLAN: No.

HUNTER: I half suspected it might not be there. Not too clever.

CALLAN: He's a scientist, not an agent.

74. 3(A) /
MCU
Hunter.

HUNTER: Yes. Well, that's fine. (BEAT) You look somewhat jaded.

75. 2(A) /
2s
Meres over
Callan.

CALLAN: Late nights.

HUNTER: Take tomorrow off, relax.

CALLAN: A whole day?

76. 3(A) /
A/B

HUNTER: It will give me a chance to evaluate these.

77. 2(A) /
MCU Callan.

CALLAN: And I thought you were concerned for my welfare.

78. 3(A) /
A/BA

HUNTER GIVES A THIN SMILE.

79. 1(C)
EST. SHOT
French windows
Rose entes
enters f.g. R.
He opens curtains.
PAN R WITH HIM
as he moves b.g. to
study desk.

27. ROSE'S STUDY (NIGHT 1)

BOOM C. 1.

THE ROOM IS EMPTY. WE HEAR A CAR DRAW UP AND DOOR SLAM. ROSE ENTERS ROOM THROWS HIS CASE AND COAT ONTO A CHAIR AND OPENS THE CURTAINS. ON HIS WAY BACK ACROSS THE ROOM

GRAMS.
Triumph 2,000
Estate draws up
door slams.

80. 4(D)
MS Rose over
f.g. side table by
arch.
Statuette is missing.

HE NOTICES THAT THE FIGURE IS MISSING.

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HE GOES

81. 5(D) /
C. SPOT
side table top.

82. 4(D)
MCU Rose
PAN RIGHT WITH HIM TO DESK. TO DESK.

83. 1(C)
M.L.S. Rose
by desk.

PAN L WITH HIM TO FRENCH WINDOWS.

PAN R WITH HIM TO SAFE. ROSE GOES TO SAFE.

84. 5(D)
CU Rose's hands on dials. He opens safe. As he takes out files P/BACK TO MS. HE CHECKS FILES. SATISFIED HE CROSSES TO DESK

85. 4(D)
EST. SHOT
Rose over desk.
T/IN CU TELEPHONE as he sits and dials. SITS - PUZZLED - THEN TELEPHONES.

86. 2(A)
2s
Hunter over Braden.

28. HUNTER'S OFFICE. (DAY 2) BOOM B.1.

1 POS. D.
/ ROSE'S STUDY.

HUNTER AND SIR CHARLES ARE LOOKING AT STILLS FROM THE FILM CALLAN TOOK OF THE FILES IN ROSE'S STUDY.

BRADEN: If Rose were to pass this .. information alone there's no doubt the Russians could duplicate the network in three months.

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HUNTER: Exactly sir.

BRADEN: There are other disadvantages of course but I'm afraid the Professor is a sitting duck. I'll haveto bring him in before they get at him.

PAN L WITH HUNTER as he moves away from Braden.

HUNTER: I intend to leave him for a while, er...with your permission, Sir Charles.

87. 3(A)
2s Braden over Hunter.

BRADEN: Is that wise Hunter? If that document falls into the wrong hands...you understand I would have to deny that this conversation ever took place.

Braden x down to Hunter.

88. 2(A)
C. 2s
Fav. Hunter.

HUNTER: I understand sir, but we cannot subsitute the document, Rose would know and It's our only chance of getting the carrier.

BRADEN: It's worth risking your neck for a pawn? Not to mention fives years research and a vital security dosument.

HUNTER: I think I know who they will send, he's no pawn.

89. 3(A)
C. 2s
Fav. Braden a/b

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PAN R WITH BRADEN to desk.

BRADEN: Then on your head be it Hunter. It's a pity about Rose. Apart from his work for the Ministry, he's preparing a paper on the application of certain nuclear principles to surgical techniques. What a waste. He could never be allowed access to classified projects again of course but.... I suppose you have to remove him?

90. 2(A)
MCU Hunter.

HUNTER: If you want any secrets left in your ministry - ultimately, yes, sir.

91. 3(A)
MS BRADEN

PAN L WITH HIM to 2s.

BRADEN: (PREPARES TO LEAVE) Well - just a thought.

HUNTER: I'll bear it in mind, sir, there might be a way.

HOLD HUNTER F.G. L. as Braden moves away to door.

BRADEN: That's your field Hunter, I have suggested nothing. Good-day.

HUNTER: Good-day Sir Charles.

Braden exit b.g.
PAN R WITH HUNTER to 2s with Meres as he enters b.g. R.

AS BRADEN LEAVES, MERES ENTERS.

MERES: This came through on the telephone intercept, sir.

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HUNTER: Yes?

MERES: Rose has 'phoned the local police and reported a break-in at his house.

PAN R WITH HUNTER to backof desk.

HUNTER: Damn.

92. 2(A) MCU Meres. /

MERES: Had we better warn the police off?

93. 3(A) MS Hunter. /

HUNTER: No. So long as they don't find the intercept we may not have lost too much. Lord save me from meddling policemen.

T/IN MCU as he sits.

94. 2(A) A/B /

MERES: Yes, sir

95. 1(D) MS Vanstone by French windows. /

29. ROSE'S STUDY (DAY.2.)

BOOM B. 2. BOOM C. 1.

ROSE IS WITH DET. INSP. VANSTONE, WHO WALKS TOWARDS ROSE FROM THE DIRECTION OF THE FRENCH WINDOWS.

PAN R WITH HIM to 2s with Rose.

VANSTONE: A very professional job. He really knows his trade.

2 POS. D. / STUDY. /

ROSE: I rather imagined that burglars always did.

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CRAB L HOLDING
2s
as Vanstone x's
right to
arch.

VAN STONE: Far from it.

ROSE: It's as well you found out how they got in, I would have suspected my daily.

VANSTONE: The house was empty?

FINISH 1(C)
POSITION.

ROSE: Yes, Maria finished work at five and I was out for the night.

VANSTONE: What time did you leave?

ROSE: About eight thirty.

Vanstone x's
down to
Rose.

VANSTONE: And where did you stay last night?

ROSE: With ..... Sir Charles Braden. Burton Lodge.

VANSTONE RAISES HIS EYEBROWS

VANSTONE: What value would you put on the figure.

96. 2(D)
2s
Fav. Rose.

ROSE: In cash-very little.It belongs to the Society for the Advancement of Electronic Research they award it annually.

VANSTONE: You mean you have to return it to the-?

ROSE: Exactly. Next month.

97. 1(C)
2s Fav. Vanstone
a/b. PAN R WITH
HIM TO DESK.

VANSTONE: Are you employed on classified work Professor?

98. 4(D)
MS ROSE
as he comes thru' arch.

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ROSE : Yes, but then so is everyone who works at the Research Centre.

99. 5(D)
MS Vanstone by desk.

VANSTONE: Do you keep any confidential papers here?

100. 4(D)
MCU Rose.

ROSE : We operate under stringent regulations, allowed out of the Centre.

101. 1(C)
MCU Vanstone

VANSTONE: If not actually classified, perhaps confidential?

102. 5(D)
MS Rose.

ROSE : I do have confidential papers but they are kept in my safe. That hasn't been touched.

PAN R WITH HIM to 2s
CRAB L AND PAN R with him to incl. safe.

2 POS. A. /HUNTER'S/

HE WALKS ACROSS THE ROOM AND PULLS BACK THE PANELLING TO REVEAL THE SAFE. VANSTONE LOOKS AT IT.

VANSTONE: You're sure?

1 POS. E. /LONELY'S ROOM./

ROSE : I've checked the contents nothing is missing, anyway it was still locked when I discovered the burglary.

CRAB R AND PAN L WITH VANSTONE to top of desk.

VANSTONE LOOKS THOUGHTFUL.

VANSTONE: There's something odd about all this.

103. 4(D)
MCU Rose.

ROSE : What do you mean, Inspector?

104. 5(D)
MCU Vanstone.

VANSTONE: Someone, an expert, went to a great deal of trouble to break in here, then stole one, forgive me, relatively insignificant item and left.

105. 4(D)
A/B

ROSE : Perhaps he was disturbed?

106. 5(D)
A/B

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PAN L WITH VAN to incl. French windows b.g. thru' arch.

VANSTONE: No, he cleared up and locked the french windows behind him Unusual to say the least.

107. 4(D)
MS Rose. He moves fwd. to desk.

ROSE : You don't think this was an ordinary sort of burglary?

108. 5(D)
MCU Van.

VANSTONE: I know it isn't.

109. 4(D)
A/B

ROSE IS GETTING EDGY.

PAN L WITH HIM TO 2s over Vanstone.

ROSE : Look Inspector, what are you getting at? all this talk about confidential papers, you're not suggesting it was some sort of ..er..well...spy.

110. 5(D)
A/B

VANSTONE: It did cross my mind.

111. 4(D) O. CUT
2s a/b

SINCE ROSE KNOWS THE CONTENTS OF THE SAFE ARE INTACT HE FEELS CONFIDENT ON THAT SCORE.

HOLD 2s as Rose x d. f.g. l. to side table.

PAN DOWN WITH HIS HAND as he rests it on table.

ROSE : It doesn't make sense Inspector, what sort of spy would risk stealing an object of no value to anyone except the rightful holder?

112. 1( )
CU Statuette sticking out from under pillow. P/BACK TO CU LONELY as he pulls it out, looks at it.

30. LONELY'S ROOM. DAY. BOOM A. 1.

LONELY IS IN BED. HE WAKES, FEELS UNDER HIS PILLOW AND BRINGS OUT THE ORNAMENT.

113. 3(E)
2s
Hunter over Brown.

31. HUNTER'S OFFICE. DAY. BOOM B.1.

CHIEF SUPERINTENDENT BROWN, SPECIAL BRANCH HAS JUST ARRIVED.

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HUNTER: A real pleasure, it's been too long. Can I offer you something?

BROWN: Thank you but no, a little early for me.

CRAB I.
HOLDING 2s
as Hunter x
behind desk
and sits.

HUNTER: Well then, how are things at the Yard?

BROWN: Oh much as usual.....

FINISH POS. A.

HUNTER: I see Blackmere has retired, you must be in line for his seat?

BROWN: One would like to think so but... we shall see.

HUNTER: Well, best of luck of course. Was there anything in particular that brought you this way?

BROWN: I just thought it was long past time I dropped in...(PAUSES AS IF A THOUGHT HAS JUST STRUCK HIM)...there was one little thing though....

114. 2(A) MCU Brown.

3 POS. A. HUNTER'S

115. 3(A) MCU Hunter.

HUNTER: Yes?

116. 2(A) A/B

BROWN: I han an old friend on the 'phone today, Inspector Vanstone from Hampstead, He's come across a funny little breaking on his patch.

117. 3(A) A/B

HUNTER: Really?

118. 2(A) A/B

BROWN: Yes, he thought we might have an interest in that area but er, we haven't.

119. 3(A) A/B

HUNTER: No?

120. 2(A) A/B

Coming to 3 on Shot 121.

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BROWN: No. It was a house belonging to a Professor Rose , he works at the Centre. It just crossed my mind that perhaps you....

121. 3(A) A/B

BROWN LOOKS HOPEFUL.

HUNTER: Hampstead? Rose ? No, I really don't....

122. 2(A) 2s Brown over Hunter.

BROWN: Just a passing thought...

HUNTER: No, I'm sure we have no interest in that area at the moment, let me check for you....

HE FLICKS THE INTERCOM.

LIZ: Sir? DISTORT. LIZ.

HUNTER: Get Mr. Callan Liz would you.

LIZ: (DISTORT) Yes sir, he's here now.

HUNTER: Well send him in.

BROWN: Sorry to put you to this trouble.

Callan enters b.g. c. x down to l. of Brown.

HUNTER: Not at all, no trouble.

CALLAN: Sir? (ENTERING)

HUNTER: Ah, David, this is Chief Superintendent Brown from Special Branch.

123. 3(A) A/B

CALLAN ACKNOWLEDGES BROWN.

HUNTER: He has asked me, er, we don't have any interest in a Professor Rose at a Hampstead address, do we?

HIS EYES TELL CALLAN WHAT THE ANSWER IS TO BE.

124. 2(A) MCU Brown. PAN UP TO MCU CALLAN.

CALLAN SCRATCHES HIS CHIN.

Coming to 3 on Shot 125.

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CALLAN: No, I don't think...(BEAT).. no definitely not sir.

127. 3(A) A/B

HUNTER: Thank you David.

128. 2(A) 3s over Hunter. Callan exit b.g.

HE BEAMS AT CALLAN WHO GIVES HIM A LOOK AND LEAVES.

HUNTER: There, sorry but....

HOLD BROWN AND HUNTER as they move b.g. to door.

BROWN: I quite understand. Good of you to let me take your time.

HE GETS UP TO LEAVE. HE HAS HIS ANSWER.

HUNTER: Always a pleasure.

129. 3(A) C. 2s fav. Brown (at door) He exits. HOLD ON HUNTER as he closes door.

BROWN: (AT DOOR) Good hunting.

STOP TAPE:

ARTISTES: BALLANTINE and VANSTONE REPOS.

CAMERA 2 to POS. E.
CAMERA 3 to POS. F. - VANSTONE'S OFFICE.

ROOM A.2.

130. 2(E) MS Vanstone at desk.

32. VANSTONE'S OFFICE. (DAY 2) ROOM A.2.

VANSTONE: Yes?

131. 3(F) 2s Ballatine over Vanstone.

P.C. BALLANTINE ENTERS,

BALLANTINE: Er, P.C. Ballantine sir.

VANSTONE: Yes Ballantine, ?

Ballantine x down to desk.

BALLANTINE: It's about that breaking last night at Professor Rose 's house sir.

Coming to 2 on Shot 132.

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VANSTONE: Yes?

BALLANTINE: It was on my beat.

132. 2(E)
MCU Vanstone.

VANSTONE: We don't expect you to be everywhere at once Ballantine.

133. 3(F)
MCU Ballantine.

BALLANTINE: but I was there sir. There was this taxi parked at the side of the house..I took the index number and I've got the address of the driver.

134. 2(E)
CU Vanstone (react)

STOP TAPE:

ARTISTES: BALLANTINE and VANSTONE REPOS.

CAMERA 1 to POS. E.
CAMERA 2 to POS. F: - LONELY'S ROOM.

BOOM A. 1.

---

135. 2(F)
C. SHOT
carrier bag as Lonely places statuette in it. P/RACK TO MS.

33. LONELY'S ROOM (DAY 2) BOOM A.1.

LONELY ABOUT TO LEAVE, WITH STATUETTE. HE PLACES IT IN A PAPER CARRIER BAG, COVERS IT WITH A DIRTY SHIRT AND OPENS HIS DOOR.

PAN L WITH LONELY to door. Incl. Vanstone and Ballantine in doorway.

VANSTONE AND BALLANTINE ARE STANDING IN THE DOORWAY, VANSTONE ABOUT TO KNOCK. INSTEAD HE LEANS DOWN AND TAKES THE CARRIER BAG FROM LONELY'S HAND.

HE LOOKS IN AND MOVES THE SHIRT ASIDE, SMILES.

136. 1(E)
CU Lonely.

LONELY: I can explain....

STOP TAPE:

ARTISTES: LONELY, VANSTONE, P.C. REPOS.

CAMERA 2 to POS. C.
CAMERA 3 to POS. G.
CAMERA 4 to POS. D. - CALLAN'S ROOM.
CAMERA 5 to POS. E.

BOOM C. 2.

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137. 2(G)
CU soldiers

P/B TO
INCL.
CALLAN. KNOCK DOOR.

PAN R
WITH HIM TO DOOR.

Incl. Lonely
in shot.

As Callan opens
door fully incl.
Vanstone and
Ballantine.

34. CALLAN'S ROOM (DAY 2) ROOM C. 2.

CALLAN PAINTING SOLDIERS.
THERE IS A KNOCK ON DOOR.

LONELY: (OOV) It's me Mr. Callan.

CALLAN: Coming. (HE GOES TO DOOR - OPENS IT ON CHAIN. HE CAN ONLY SEE LONELY.
CALLAN: What do you want?

HE OPENS THE DOOR FULLY, REVEALING VANSTONE AND BALLANTINE.

138. 3(G)
MCU Callan (thru' door)

CALLAN: What's this?

139. 5(E)
Group over Callan.

Lonely x l.
of Callan.

LONELY: Well, it's a bit difficult Mr. Callan.

VANSTONE: I'm Detective Inspector Vanstone. I believe you know this man?

PAN L TO 3s
Callan and Lonely
over Vanstone
as they x down to
table.

CALLAN: I know him.

THEY ENTER THE ROOM AND VANSTONE PRODUCES THE FIGURE.

2 POS. H.
CALLAN'S

VANSTONE: Have you ever seen this before?

CALLAN LOOKS AT IT. SUSPICION BEGINS TO CLOUD HIS FACE.

CALLAN: No.

VANSTONE: Your friend here says he bought it from a stranger in a pub two days ago.

CALLAN IS CERTAIN NOW OF LONELY'S GUILT.

Coming to 4 on Shot 140.

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CALLAN: Oh, did he.

VANSTONE: A lie. Two days ago it hadn't been stolen.

CALLAN LOOKS AT LONELY IN DISGUST.

LONELY: Perhaps I made a mistake.

CRAB R HOLDING 3s as Vanstone x behind Callan to Lonely.

FINISH 3s over Callan f.g. R.

VANSTONE: Indeed you did. (BEAT) He tells me you were with him last night Mr. Callan, is that right?

CALLAN HESITATES, HE DOESN'T LIKE THE WAY THINGS ARE GOING.

FINISH POS. F.

CALLAN: Er....well, yes.

VANSTONE: What time?

CALLAN: Eight.

VANSTONE: Until?...

140. 4(E) /
MCU Callan.

5 POS. F. / CALLAN'S /

CALLAN: Well..er..it'd be about.... (HE FLASHES A LOOK AT LONELY WHO

141. 2(H) / BLINKS TWICE) /
MCU Lonely.
He blinks twice.

THE EXCHANGE DOES NOT GO UNNOTICED BY VANSTONE.

142. 4(E) /
A/B

CALLAN: Two.

143. 5(F) /
3s over
Callan a/b.

VANSTONE: You're sure?

CALLAN: (FUMING) I'm sure.

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VANSTONE: Then I am arresting both of you for breaking into a house at 38 Fairfax Road , Hampstead and stealing this figure.

T/IN CU STATUETTE as Vanstone holds it up.

144. 4(E)
BCU CALLAN (react)

T/C. SLIDE: END OF PART ONE. GRAMS. THEME MUSIC.

FADE VISION. FADE SOUND.

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VISION.		SOUND.
T/C.	SLIDE: PART TWO.	GRAMS. Theme Music.
	PART TWO.	
F/C.	FILM INSERT NO. 10. Timing: TO BE EDITED IN.	S.O.F.
	34(a). EXT. FILM SHOT HARWICH DOCKS. (DAY 2)	
145.	3(H) Est. Shot Customs Hall.	
	35. IMMIGRATION AREA HARWICH DOCKS. (DAY 2)	FISH POLE. 1 BOOM C. 3.
	A NUMBER OF TRAVELLERS ARE MILLING ABOUT. COLONEL GREGORI TAMARESH, K.G.B. APPEARS THROUGH THE 'GREEN' CUSTOMS EXIT, WALKS UP TO THE IMMIGRATION OFFICER AND HANDS OVER HIS PASSPORT. MARY HAS JUST FINISHED WITH PASSPORT CONTROL AND MOVES AWAY.	GRAMS. Harwich docks atmos. b.g. thru scene.
	ZOOM IN TO FEST. TAMARESH.	
	Hold him as he moves to passport desk.	
146.	4(F) L.A. GROUP over Passport Officer. Feat. Mary and Tam. Mary exits l. Tam takes her place.	
	I.O: Mr. Joost Amstel?	
	TAMARESH: Correct.	
	I.O: Business or pleasure, sir?	
	TAMARESH: I am sorry?	
147.	5(G) MCU Passport Official.	
	I.O: I see you are a book publisher, is this visit for business or pleasure purposes?	
148.	4(F) MCU Tamaresh.	

Coming to 5 on Shot 149.

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TAMARESH: Oh, pleasure, yes very definitely pleasure.

149. 5(G)
2s Passport Officer over Tamaresh.

I.O: Fine, welcome to England, Mr. Amstel.

HE HANDS BACK THE PASSPORT WITH A SMILE. TAMARESH WALKS TOWARDS THE EXIT.

150. 3(H)
Est. shot as Tam. moves f.g. to exit.

Hold on Mary in doorway as Tam. exit shot f.g.

THE I.O. TURNS AND NODS TO ALLAN WHO HAS BEEN STANDING IN THE BACKGROUND.

151. 5(G)
2s
Allan over P. Officer. Allan passes officer and exits shot r. HOLD ON OFFICER watching him go.

TAMARESH STOPS AT A CAR HIRE KIOSK AND A UNIFORMED GIRL HANDS HIM CAR KEYS AND PAPERS. HE THEN WALKS AWAY AND OUT OF THE EXIT DOOR. WE ESTABLISH THAT ALLAN AND MARY ARE DISCREETLY FOLLOWING HIM.

152. 3(H)
as Allan over Mary as he joins her. l. exit doorway. P/BACK and PAN R with Allan to est. Tam. b.g. in Rent-a Car office.

FINISH POS. J.

153. 1(F)
Group over Paper Stall.
Mary buys paper.
Allan joins Mary.
See Tam. b.g. in office
He turns to leave.

3 POS. K.

154. 3(K) / I. AREA /
MS Tam as he comes out of office.
PAN L WITH HIM TO
Incl. Allan, Mary. See him exit l. and they follow.

STOP TAPE:

CAMERAS: 1G:2E:3F; - VANSTONE'S OFFICE.
BOOM A. 2.

155. 1(G)
2s Brown
over Vanstone.

36. INT. INSPECTOR'S OFFICE.(DAY 1) ROOM A. 2.

VANSTONE IS SITTING AT HIS DESK. BROWN IS SITTING IN A CHAIR IN A CORNER. VANSTONE SPEAKS INTO INTERCOM.

VANSTONE: Send h them in.

HE REPLACES THE 'PHONE AND EXCHANGES A BLAND LOOK WITH BROWN. HE THEN OPENS A DRAWER, BRINGS OUT TWO BROWN ENVELOPES, A RECEIPT PAD AND A PEN, PUTS THEM ON THE DESK. THERE IS A KNOCK AND A UNIFORMED P.C. OPENS IT ALLOWING CALLAN AND LONELY TO ENTER. CALLAN RECOGNISES BROWN, WHO IGNORES HIM.

156. 3(F) KNOCK
Group over
Vanstone as
Callan - Lonely
enter b.g. R.
T/IN 2s
Callan and Lonely
as they x down to
desk. Callan looks at
Brown.

VANSTONE: Your personal property. Sign at the end of the list please.

157. 1(G)
2s a/b.

158. 3(F)
3s
Callan, Lonely
over Vanstone.

THEY DO SO AND POCKET THEIR PROPERTY. VANSTONE INDICATES THE FIGURE.

VANSTONE: Check it.

CALLAN DOES SO.

VANSTONE: You understand this will have to be returned to its owner.

Coming to 1 on Shot 159.

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CALLAN: Without any explanations, I hope.

159. 1(G)
MCU Vanstone.

VANSTONE: Oh, there'll be an explanation but not the truth of course.

160. 3(F)
2s Lonely, Callan
T/IN MCU
CALLAN
as Lonely
exits.

CALLAN: (TO LONELY) I'll see you later.

161. 1(G)
2s Vanstone
and Brown.

LONELY GOES.

CALLAN: Thanks.

VANSTONE: Don't thank me. I do no favours for thieves, even when they are employed by the government.

CRAB L AND PAN R
with Vanstone as
he moves round
desk to
2s
over Callan.

VANSTONE GETS UP AND WALKS ROUND DESK.
CALLAN TURNS TO GO.

FINISH POS. H.

VANSTONE: It worries me, the security of the country in your hands..

CALLAN: It could be worse.

VANSTONE: I wonder, considering you both have criminal records!

CALLAN: I wondered when that was coming up.

VANSTONE: It seems an unlikely qualification for a...an agent.

162. 2(E)
MCU Callan.

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CALLAN: Can you think of a better one? This job isn't everyone's cup of tea.

163. 1(H)
2s a/b

VANSTONE: I do not doubt the necessity of the work, I just wish you were more efficent... and less light fingered.

Vanstone x up to door.
PAN L TO MCU Brown as Callan turns to him.

REACTION CALLAN AND BROWN.

STOP TAPE:

ARTISTE: CALLAN REPOS TO HUNTER'S OFFICE.

CAMERA 3 to POS. A.
CAMERA 4 to POS. G. - HUNTER'S OFFICE.

BOOM B.1.

T/C. FILM INSERT NO.11. S.O.F.

Timing:
TO BE EDITED IN.

37. A. 12. ROAD. (DAY 1)

AN AUSTIN MAXI (DRIVEN BY ALLAN) IS FOLLOWING TAMARESH, WITH A MORRIS (DRIVEN BY MARY) HANGING BACK OUT OF SIGHT.
TAMARESH WATCHES THE MAXI IN HIS MIRROR. THE MORRIS AND THE MAXI CHANGE POSITIONS BEHIND HIM.

164. 3(A)

Cu Hunter's hand as he drums his fingers on desk.

PAN UP TO MS.

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36. HUNTER'S OFFICE (DAY 2) BOOK B.1.

HUNTER IS AT HIS DESK, DRUMMING HIS FINGERS ON HIS BLOTTER. THERE IS A KNOCK AT THE DOOR.

165. 4(G)
2s.
Callan(as he enters) over Hunter.

CALLAN ENTERS AND GETS THE FIRST WORD IN.

CALLAN: I know what you're going to say ....

Callan x down to desk.

HUNTER: Do you now?

166. 3(A)
MCU Hunter.

CALLAN: ...and you're dead right.

HUNTER: Well, it's a refreshing change to have you agree with me on something. I suppose you think that absolves you from all blame?

167. 4(G)
MCU Callan.

CALLAN: No.

168. 3(A)
A/B

HUNTER: I made it quite clear that I hold you responsible for the actions of your odorous colleague.

169. 4(G)
A/B

CALLAN: I'm going to tear his ears off.

170. 3(A)
A/B

HUNTER: I hope so. We don't enjoy the best of relations with Special Branch as you know, they have their job , we have ours. I don't like having to ask them to bail my men out of police stations.

171. 4(G)
A/B

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CALLAN: Well, I don't feel good about it, either.

172. 3(A)
A/B (react)

173. 4(C)
A/B (react)

174. 3(A)
MS Hunter
PAN DOWN CU
PHOTO
as Hunter shows it to Callan.

HUNTER TAKES PHOTOGRAPH FROM DRAWER AND FLICKS IT ACROSS TO CALLAN.

HUNTER: Alright. And how good do you feel about this?

175. 4(G)
CU Callan.

CALLAN: Tamaresh.

STOP TAPE .

ARTISTES: CALLAN and HUNTER STAY IN HUNTER'S OFFICE.

CAMERA 3 STAY ON POS. A.
CAMERA 4 STAY ON POS. G.

HUNTER'S OFFICE.

BOOM B.1.

T/C. FILM INSERT NO. 12
Timing:
TO BE EDITED IN.

39. A. 12 ROAD. (DAY 1) S.O.F.

THE MAXI AND THE MORRIS CHANGE POSITIONS AGAIN BEHIND TAMARESH. HE LOOKS IN HIS MIRROR AND HIS EYES NARROW AS HE RECOGNISES THE MAXI.

176. 4(G)
CU Callan.

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40. HUNTER'S OFFICE (DAY 2) BOOK B.1.

CALLAN IS HOLDING THE PHOTOGRAPH.

CALLAN: Tamaresh and Professor Rose?

177. 3(A)
2s
Hunter over Callan.

HOLD 2s as Hunter rise and x l to Callan.

HUNTER: If I'm right Tamaresh will be arriving any time now to make the pick-up. A little bird tells me that Special Branch have an all ports warning out for him.

CALLAN: What for?

HUNTER: Doubtless they have their reasons. But they won't be any help to us. For all we know he may be here already.

CALLAN: (DROPS PHOTO BACK ON DESK) Why should they send a section head to do a carrier's job?

Hunter x down l. of Callan.

HUNTER: I doubt if Rose would deal with anyone else - he thinks Tamaresh is a Dutch publisher with business contacts on both sides.

CALLAN: They could use a dead letter box.

178. 4(G)
MCU Hunter.

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HUNTER: Not for this, far too important. No, they'll send Tamaresh.

179. 3(A)
2s
Callan over Hunter a/b.

CALLAN: I hope they do, be a pleasure to meet him.

HUNTER: The last two that met him didn't find it a pleasure.

CALLAN: That was on his own ground. He'll be more vulnerable here.

180. 4(G)
CU Hunter.

HUNTER: ..and he knows it. He'll just be all the more dangerous.

STOP TAPE:

CAMERA 1 to POS. J.
CAMERA 2 to POS. J. - INT. SALOON BAR.

BOOM A. 1.
FISH POLE NO. 2.

T/C. FILM INSERT NO. 13
Timing:
TO BE EDITED IN.

41. FORECOURT PUBLIC HOUSE.(DAY 1) S.O.F.

TAMARESH DRIVES ONTO THE FORECOURT. LEAVES HIS CAR AND ENTERS THE PUB. THE MAXI AND THE MORRIS PULL IN AND PARK AWAY FROM TAMARESH'S CAR. ALLAN GETS OUT, CROSSES TO MARY.

MARY: Now, what do we do?

ALLAN: If you can't beat 'em, join 'em. Fancy a beer?

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181. 2(J)

Est. shot over bar as Tam. pays for drink.

As Tam. turns from bar.

42. SALOON BAR. (DAY 2)

BOOM A. 1. FISH POLE 2.

TAMARESH: Thank you very much - and the telephone?

HE PAYS FOR DRINK AND GOES OVER TO TELEPHONE.

182. 1(J)

Est. shot as Tam. x down l. PAN L WITH HIM TO TELEPHONE.

183. 2(J)

Est. shot as Allan, Mary enter and x to bar.

1 POS. K. / BAR.

ALLAN AND MARY ENTER AND GO TO BAR.

184. 1(K)

Group over Tam. f.g. l. looking up phone number.

MARY DRAWS HIS ATTENTION TO BARMAN WAITING TO TAKE ORDER.

185. 2(J)

3s Allan, Mary over Barman.

ALLAN: Oh, two halves of bitter.

T/IN 2s Allan, Mary.

MARY: Love to know who he's calling?

186. 1(K)

MS Tamaresh

T/IN CU as he dials number.

TAMARESH STARTS TO DIAL A NUMBER.

187. 4(D)

CU Telephone.

PAN UP TO CU ROSE as he lifts receiver.

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43. ROSE'S STUDY (DAY 2) BOOM C. 1.

ROSE IS AT HIS DESK. THE TELEPHONE RINGS AND HE ANSWERS.

ROSE: Two five nine one.

TAMARESH: (DISTORT) Peter, this Joost Amstel, listen to me, there is a little problem. DISTORT TAMARESH. in pub set.

ROSE: What is it?

188. 5(H)
CU LOUDSPEAKER

44. MONITORING ROOM (DAY 1) FISH POLE 3.

PAN L TO CU MERES.

MERES IS OPERATING TWO RADIO RECEIVERS. ONE IS REPEATING ROUTINE POLICE CALLS IN THE BACKGROUND. THE OTHER IS MONITORING THE CONVERSATION BETWEEN TAMARESH AND ROSE.

TAMARESH: (DISTORT) I shall be a little later than I said. DISTORT TAMARESH. in pub set.

ROSE: (DISTORT) Look, if there's any difficulty..... DISTORT ROSE. in Study set.

189. 4(D)
MCU Rose.

45. ROSE STUDY (DAY 2) BOOM C. 1.

ROSE: (ON TELEPHONE) Perhaps it would be better not to .....

Coming to 1 on Shot 190.

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TAMARESH: (DISTORT) No David it is all right. I have some people with me and I have to get rid of them.

T/IN CU ROSE.

ROSE: I don't want to see anyone else, you know that.

190. 1(K)
CU Tamaresh.

46. SALOON BAR. DAY

BOOM A. 1.
FISH POLE 2.

ALLAN AND MARY ARE SIPPING THEIR DRINKS AND WATCHING TAMARESH.

TAMARESH: Don't worry. I said I'll get rid of them. I'll see you at nine tonight.

As Tam. rings off - PULL BACK TO Incl. Allan and Mary b.g. R. at bar.

ROSE: (DISTORT) Alone.

DISTORT ROSE in study.

TAMARESH LOOKS OUT TOWARDS THE BAR.

TAMARESH: I'll be alone, that I promise you.

As he turns.

191. 2(K)
MS Tam.

HE REPLACES THE PHONE AND WALKS TOWARDS THE DOOR LEAVING HIS DRINK. WE HOLD ON ALLAN AND MARY

CRAB R WITH HIM and hold on Allan, Mary at bar as he exits.

MARY: Know what?

FINISH POS J.

ALLAN: (PRE-OCCUPIED) Eh!

MARY:: I don't like bitter.

ALLAN: It's a good job you haven't got time to drink it then isn't it. Come on.

T/IN CU beer mugs as they exit b.g.

HE GRINS AT HER AND THEY FOLLOW TAMARESH OUT.

192. 3(A)
C. 2s
Meres over Hunter.

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47. HUNTER'S OFFICE (DAY 2) BOOM B. 1.

HUNTER: So now we know.

MERES: Yes, but I don't like it. That quote, 'getting rid of them'.

HUNTER: I trust Special Branch know what they're doing.

MERES: It'd be the first time, sir.

STOP TAPE:

ARTISTES: POS. CALLAN and LONELY. CALLAN'S ROOM.

CAMERA 3 to POS. K.
CAMERA 4 to POS. H. - CALLAN'S ROOM.
CAMERA 5 to POS. E.

BOOM C. 2.
FISH POLE NO. 4.

T/C. FILM INSERT NO. 14. S.O.F.

Timing:
TO BE EDITED IN.

48/49. A. 12 ROAD. (DAY 1)

TAMARESH STOPS HIS CAR IN A LONELY WOODED SIDE ROAD. HE TAKES GUN FROM HIS CASE. PUSHES IT INTO HIS POCKET, GETS OUT OF THE CAR AND WALKS INTO THE WOODS.

193. 5(E)
MS Callan in kitchen.

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50. CALLAN'S ROOM. (DAY 2) BOOM C. 2. FISH POLE 4.

CALLAN IS UNBLOCKING THE SINK WITH A PLUNGER. THERE IS A KNOCK ON THE DOOR.

CALLAN: Yes?

PAN R WITH HIM to door. Incl. Lonely in doorway.

LONELY: (OOV) It's me Mr. Callan.

CALLAN: GOES TO OPEN DOOR.

LONELY: You wanted to see me, Mr. Callan?

194. 5(K) MCU Callan.

CALLAN: Come in - close the door.

195. 5(E) 2s Fav. Lonely a/b.

LONELY: CLOSES THE DOOR AND BACKS AGAINST IT.

Callan throws him into room. HOLD ON CALLAN PAN L WITH HIM to 2s

CALLAN: You and me are going to have a little chat.

LONELY: I'm sorry Mr. Callan, very sorry. It'll never happen again.

CALLAN: You're dead right.

LONELY: I don't know what came over me, it was like me fingers went to work on their own.

PAN L WITH THEM TO KITCHEN. As they go into kit.

CALLAN: You sticky fingers. You could get us both killed one day and I'm not ready to go yet.

196. 4(H) C. 2s Fav. Callan.

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LONELY: You're hurting me, Mr. Callan.

CALLAN: I can't afford to have people with sticky fingers around me.

PHONE RINGS. CALLAN GIVES LONELY PLUNGER.

CALLAN: Make yourself useful. The sink. (HE DROPS LONELY AND GOES TO ANSWER PHONE)

197. 5(E)
C. 2s
Fav. Lonely

PAN R WITH CALLAN to phone.

Yes?

HUNTER: This is Charlie. Get over here at once. BOOM B.1. For Hunter.

T/IN CU CALLAN.

CALLAN: What?

STOP TAPE:

ARTISTS: CALLAN REPOS TO MONITORING ROOM.

CAMERA 1 to POS. L. - POLICE INFORMATION ROOM.
CAMERA 5 to POS. H. - MONITORING ROOM.
BOOM A. 3. and FISH POLE NO. 3.

T/C. FILM INSERT NO. 15.
Timing:
TO BE EDITED IN.

51. EPPING FOREST LAY-BYE(DAY 2) S.O.F.

ALLAN: I don't like it.

MARY: Maybe he's just...

ALLAN: What?

MARY: Having a pee.

ALLAN: Nok, don't think so, he's either trying to drop us or he's got a meet in there. (HE GOES TO RADIO UNIT IN HIS CAR) Central two five, central two five calling M.P. over.

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M.P. VOICE: (DISTORT) POST DUB. Recorded on tape. 7.3.72.

Central two five from M.P. go ahead...over.

ALLAN: Central two five to M.P. urgent message for S.B.2.... over.

198. 1(L)
H.A. est. shot Police Radio Officer.

52. POLICE INFORMATION ROOM (DAY 2) BOOM A. 3.

M.P. VOICE: Central two five, one moment please.

199. 5(H)
2s
Callan over Meres.

53. MONITORING ROOM (DAY 2) FISH POLE 3.

CALLAN AND MERES HAVE TURNED UP THE VOUL. ON THE POLICE WAVEBAND.

M.P. VOICE: (DISTORT) Central two five go ahead. DISTORT M.P. VOICE in Police set.

ALLAN: (DISTORT) We are about to miles west of A. 12 at Bucklers Wood, Epping Forest. DISTORT ALLAN.

STOP TAPE: ARTISTES: STAY ON POS.
CAMERAS STAY ON POS.
BOOMS STAY ON POS.

T/C. FILM INSERT NO. 16. S.O.F.
Timing:
TO BE EDITED IN .

54. EPPING FOREST LAY- BYE. (DAY 1)

Coming to 5 on Shot 200.

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ALLAN: The traveller has left his vehicle and entered the forest. Request instructions. Stop. Over.

M.P. VOICE: (DISTORT) Central two five your message received, Stand by. POST DUB. Recorded on tape. 7.3.72.

MARY LOOKS AT WATCH. THEN TO FOREST. ALLAN WAITS FOR REPLY.

200. 5(H) A/B 2s Callan over Meres.

54. MONITORING ROOM (DAY 2) FISH POLE 3.

CALLAN AND MERES ARE INTENT ON RADIO, WAITING THE REPLY.

M.P. VOICE: (DISTORT) Central two five from M.P. over. DISTORT M.P. VOICE

ALLAN: (DISTORT) Central two five. Over. DISTORT ALLAN.

201. 1(L) MS Police Radio Officer over f.g. conveyor belt.

T/IN MCU.

55. POLICE INFORMATION ROOM (DAY 2) BOOM A. 3.

M.P. VOICE: Reply from S.B.2. reads. Central two five to follow traveller. Central two six to remain with vehicle. Inform S.B.2. when contact re-established. Over.

202. 5(H) A/B 2s.

56. MONITORING ROOM (DAY 2) FISH POLE 3.

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ALLAN: (DISTORT) Understood. DISTORT ALLAN.
Central two five out.

CALLAN :(BANGS FIST ON DESK.)
Bloody fools.

MERES: Like lambs to the slaughter.

STOP TAPE:

CAMERA 1 to POS. C. - ROSE'S STUDY.
CAMERA 2 to POS. D.

BOOM B. 2.

CAMERAS: 3,4,5, RELEASED. REST OF ACT AFTER ROSE'S STUDY ON FILM.

T/C. FILM INSERT NO. 17. S.C.F.
Timing:
TO BE EDITED IN.

57. EPPING FOREST LAY-BYE.
(DAY 1)

ALLAN REPLACES THE RADIO UNIT
IN CAR AND TURNS TO MARY.

ALLAN: Well .....

MARY: I heard. So much for Women's Lib. "hat happens if he comes back here before you find him?

ALLAN: You follow him of course.

MARY: Of course.

HE GRINS AND TURNS WAY,
WALKS INTO THE WOODS. MARY
LOOKS AFTE HIM REFLECTIVELY.

203. 1(C)
CU Statuette.

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PULL BACK TO
2s
Rose over
Vanstone.

SC. 58. ROSE'S STUDY .....DAY: BOOM B.2.

ROSE WITH VANSTONE, WHO TAKES THE STOLEN FIGURE FROM HIS BRIEFCASE.

ROSE: I can't thank you enough Inspector. I wasn't looking forward to explaining....

VANSTONE: If you would just sign this receipt.

HE HANDS A RECEIPT BOOK TO ROSE.

ROSE: Yes, of course. (BEAT) And the persons responsible?

204. 2(D)
2s Fav.
Vanstone.

VANSTONE POINTS OUT THE PLACE FOR SIGNATURE.

VANSTONE: On that line please. I'm afraid they've avoided us.

ROSE: But you know who they are?

VANSTONE: Yes, I do, but it's one thing to know who's responsible, another to get them in front of a court.

205. 1(C)
MCU Rose.

ROSE: Insufficient evidence you mean?

206. 2(D)
MCU Vanstone.

VANSTONE HESITATES.

VANSTONE: It is so often the case.

207. 1(C)
CU Rose (react)

STOP TAPE:

END OF STUDIO FOR PART TWO: REST OF PART ON FILM.

N.B. END PART TWO ONLY. TO BE PUT ON REEL.

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T/C. FILM INSERT NO. 18.
Timing:
TO BE EDITED IN.

SC. 59. EPPING FOREST. 1ST FOOTPATH. DAY. FILM.

TAMARESH WALKING QUICKLY ALONG A ROUGH PATH.

CUT TO: -

SC. 60. EPPING FOREST. 2ND FOOTPATH. DAY. FILM.

ALLAN WALKING ALONG

CUT TO: -

SC. 61. EPPING FOREST. 3RD FOOTPATH. DAY. FILM.

TAMARESH ARRIVES AT A FORK IN THE PATH, HESITATES, THEN WALKS STRAIGHT AHEAD, OFF THE PATH AND INTO THE TREES.

CUT TO: -

SC. 62. EPPING FOREST. 3RD FOOTPATH. DAY. FILM.

ALLAN ARRIVES AT THE FORK. HESITATES, MENTALLY TOSSES UP, TURNS LEFT.

CUT TO: -

SC. 63. EPPING FOREST. LAY-BY. DAY. FILM.

MARY IS LEANING AGAINST HER CAR SHE LOOKS BORED.

CUT TO: -

SC. 64. EPPING FOREST. PIT SIDE. DAY. FILM.

TAMARESH EMERGES FROM THE TREES BESIDE A SAND PIT LOOKS AROUND AND CONCEALS HIMSELF BEHIND A TREE.

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HE TAKES THE GUN FROM HIS POCKET AND FLICKS OFF THE SAFETY CATCH.

CUT TO: -

SC. 65. EPPING FOREST. LAY-BY. DAY.

MARY STILL BY HER CAR - SHE REACTS TO A SOUND FROM THE WOODS. BUT IT IS ONLY A SQUIRREL! SHE LOOKS AT HER WATCH ANXIOUSLY.

CUT TO: -

SC. 66. PIT-SIDE. DAY. FILM.

ALLAN COMES OUT OF THE TREES AT THE PIT EDGE AND TURNS TOWARD WHERE TAMARESH IS HIDDEN.

TAMARESH STEPS OUT AND CONFRONTS HIM, THE GUN BEHIND HIS BACK.

ALLAN STARTS, RECOVERS HIMSELF SLIGHTLY, TRIES TO SMILE.

ALLAN:Oh, hullo, you startled me.....

TAMARESH PRODUCES THE GUN AND FIRES TWICE.

ALLAN JERKS BACKWARD AND FALLS OVER THE EDGE OF THE PIT. WE SEE HIS BODY ROLL OVER AND OVER TO FINISH BY A MUDDY POOL OF WATER AT THE BOTTOM.

CUT TO: -

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SC. 67. EPPING FOREST. LAY-BY. DAY. FILM.

MARY TAKES OUT A MIRROR AND INSPECTS HER MAKE UP.

CUT TO:-

SC. 68. EPPING FOREST. 1ST FOOTPATH. DAY. FILM.

TAMARESH, GUN IN HAND, WALKS BACK DOWN THE PATH TOWARDS THE CARS.

CUT TO: -

SC. 69. EPPING FOREST. LAY-BY. DAY. FILM.

WE SEE TAMARESH EMERGE FROM THE TREES, REFLECTED IN MARY'S POCKET MIRROR. MARY TURNS TO FACE HIM AND REACTS AS SHE SEES THE GUN IN HIS HAND.

SHE KNOWS THE GAME IS UP, SHE HAS TO ATTEMPT SOMETHING AND TRAINING AND HER OWN BRAVERY COME TO HER AID.

MARY: I am a police officer.

TAMARESH: Is that so?

MARY: My colleague is.....

TAMARESH: Is dead, I just killed him.

MARY SHUDDERS AND TRIES TO HANG ON.

MARY: I'm arresting you.....

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TAMARESH GRINS AND MARY BREAKS.

MARY: You bastard, he didn't have a gun.

TAMARESH: Pity.

HE FIRES TWICE AND MARY FALLS BACK INTO THE CAR.

T/C.	SLIDE:	GRAMS.
	END OF PART TWO.	Theme Music.
	FADE VISION.	FADE SOUND.

END OF PART TWO:

CAMERA 1 to POS.B - REAR OF ROSE'S HOUSE.
CAMERA 2 to POS.A - HUNTER'S OFFICE.
CAMERA 3 to POS.A - HUNTER'S OFFICE.
CAMERA 4 to POS.A - ROSE'S STUDY.
CAMERA 5 to POS.D - ROSE'S STUDY.

BOOM B. 1. - HUNTER'S OFFICE.
BOOM C. 4. - HUNTER'S OFFICE (2nd scene.

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T/C. SLIDE: PART T O. CAMERA. Theme Music.

PART THREE.

CUT TO:

208. 2(A)
CU Brown.

70. HUNTER'S OFFICE.(DAY 2) BOOM B. 1.

HUNTER IS AT HIS DESK. AN ENRAGED BROWN IS CONFRONTING HIM.

BROWN: I want Amstel - I want him badly.

209. 3(A)
2s
Fav. Hunter

HUNTER: Naturally.

BROWN: Now look Hunter, this is murder - a police matter.

HUNTER: Yes, of course.

210. 2(A)
MCU Brown.

BROWN: I thought he was a harmless little go-between. Do you know who he really is? Where I can find him?

211. 3(A)
MCU Hunter

HUNTER: Regretfully no.

212. 2(A)
C. 2s
Brown over Hunter.

BROWN: I have to put this bluntly Hunter, if you had any interest in Amstel before he killed my officers ....forget it.

HUNTER: I understand how you feel ...

T/IN MCU Brown as he stands.

BROWN: I'm putting a hundred men on this case, I'm going to see Amstel in the dock of the Old Bailey if it's the last thing I do. No one, no one, is going to get in my way.

213. 3(A)
MS Hunter

Coming to 2 on Shot 214.

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PAN L WITH HIM to 2s over Brown.

HUNTER: Look old chap, I am on your side absolutely, I agree this is entirely a police matter. If there is anything I can do.....

BROWN: You can tell me all you know about Amstel.

HUNTER: Yes indeed, if only I knew more.

BROWN: Well?

CRAB R and PAN L WITH HUNTER as he x l.

T/IN WITH HIM to C. 2s as he x d. l. of Brown.

HUNTER: He's been on our list of runners and riders for four years.

BROWN: And ours. Why do you think we were following him

HUNTER: Visitied here twice. 1968 and 1970 both times he went only to shops in Charing Cross Road. Actually bought books. No known contacts - other than that and he dealt only with reputable firms.

BROWN: Not very much is it?

HUNTER: I m afraid not. If I get the slightest indication as to his whereabouts I will contact you immediately of course.

BROWN: Do that Hunter.

CRAB L and PAN R with Hunter to back of desk.

HUNTER: The emphasis is truly unnnecessary, you have my word.

214. 2(A) MCU Brown.

BROWN: I Just would not like my men to be falling over yours on the way to finding Amstel.

215. 3(A) MCU Hunter.

HUNTER: It's highly unlikely, my men are fully engaged trying totrace a Russian agent who arrived here recently.

216. 2(A).
CU Brown (react)

STOP TAPE: CAMERAS STAY ON POS. HUNTER'S OFFICE.

T/C. FILM INSERT NO. 19.
Timing:
TO BE EDITED IN.

71.EXT. RAILWAY STATION. (DAY 1) S.O.F.

TAMARESH DRIVES UP. PARKS THE HIRE CAR OUTSIDE THE STATION. THROWS THE KEYS AND PAPERS ONTO THE SEAT. CROSSES THE FOOTBRIDGE AND GETS INTO A CHAUFFEUR DRIVEN SALOON WHICH DRIVES OFF.

217. 2(A)
CU Callan.
HOLD MIN AS HE MOVES AWAY.

SC. 72. HUNTER'S OFFICE. DAY: BOOM B.A. BOOM C. A.

CALLAN IS LEANING OVER HUNTER'S DESK.

CALLAN: Babes in the bloody wood Hunter. Whose bright idea was it to send two learners to tail Tamaresh?

218. 3(A)
2s
Hunter over Callan f.g. 1.

HUNTER: Calm down Callan, the damage is done.

CALLAN: Slaughter, not a gun between them.

HE TURNS AWAY FROM THE DESK.

HUNTER: Not our responsibility Callan, they were Special Branch, nothing to do with us. They take their risks, just as we do.

219. 2(A)
MCU Callan.

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CALLAN: I suppose they did know who they were following?

220. 3(A)
MCU Hunter.

HUNTER LOOKS PENSIVE.

221. 2(A)
A/B
He moves fwd to desk.

CALLAN: Hunter, they didn't think they were following a little red bookseller from Holland, did they? You did tell them they were on to a K.G.B. executioner?

222. 3(A)
A/B

HUNTER: Actually no. You're well aware we do not share information with Special Branch or they with us.

223. 2(A)
MS Callan.

CALLAN: That's great. I hope you sleep well tonight. Those two are in a morgue somewhere now, lungs full of blood-down to you.

PAN R WITH HIM
2s over Hunter.

HUNTER: You're being over emotional again, David.

CALLAN: That's something no-one could ever accuse you of. I meet face to face, not you, you say the word and a man dies a thousand miles away, you say nothing and those two end up on a slab.

HUNTER: Have you quite finished?

PAN L WITH CALLAN TO DOOR.

CALLAN: Oh, I've finished all right.

He turns to face Hunter.

HUNTER: Then eliminate Tamaresh. HUNTER O/VISION.

224. 3(A)
MCU Hunter a/b.

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HUNTER: He is due at Rose's house at nine tonight. No mistakes. No mess.

225 2(A) _____/
MCU Callan.

CALLAN: No blood on the Professor's carpet.

226. 3(A) _____/
A/B

HUNTER: Nor on the Professor. He is not to be touched.

227 2(A) _____/
A/B

CALLAN: I wasn't exactly planning a wholesale massacre.....

228 3(A) _____/
CU Hunter.

HUNTER: I have something in mind for him - it might appeal to you, a kind of poetic justice.

229 2(A) _____/
A/B Callan.
He exits.

STOP TAPE:

CAMERA 1 to POS. E. - REAR OF ROSE'S HOUSE.
CAMERA 2 to POS. E. - REAR OF ROSE'S HOUSE.
CAMERA 3 to POS. B. - ROSE'S STUDY.
CAMERA 4 to POS. A. - ROSE'S STUDY.
CAMERA 5 to POS. D - ROSE'S STUDY.

BOOM B. 2. and C. 1. - ROSE'S STUDY.
BOOM A. 1. - REAR OF ROSE'S HOUSE.

NOTE: Scenes 76 to 81 Continuous recording.

T/C. FILM INSERT NO. 20 S.O.F.

Timing:
TO BE EDITED IN.

73. SIDE OF ROSE'S HOUSE. (NIGHT 2)

LONELY BRINGS TAXI TO STOP. CALLAN LEANS FORWARD FROM PASSENGER SEAT.

CALLAN: Wait here.

LONELY: What if that copper comes back?

CALLAN: Keep him here, I don't want him anywhere near Rose's house.

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LONELY: How am I going to keep him here Mr Callan?

CALLAN: Tie his bootlaces together.

HE GETS OUT OF THE TAXI.

LONELY: I'm serious Mr Callan. I can't talk to coppers, they give me the creeps, I wouldn't know what to say.

CALLAN: (EXASPERATED) For Christ's sake....show him your holiday snaps...I don't care, just keep him away from that house, right?

HE TURNS AWAY THEN SEES THE 'FOR HIRE' SIGN IS ILLUMINATED AND TURNS BACK.

CALLAN: And turn that bloody sign off.

CALLAN THEN SEES THAT LONELY IS PICKING UP A £1 NOTE FROM UNDER THE FLOOR OF THE BAGGAGE COMPARTMENT.

CALLAN: What's that?

LONELY: Only a quid Mr Callan.

CALLAN: On the floor?

LONELY: It fell down.

CALLAN: You're a liar. You've been plying for hire again.

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LOTTIE: No....

CALLAN GRABS THE NOTE AND STUFFS IT INTO HIS TOP JACKET POCKET.

CALLAN: Call it income tax.

CALLAN WALKS OFF.

CUT TO:

74 FRONT ROSE'S HOUSE. (NIGHT. 2) FILM.

THE CHAUFFEUR DRIVEN SALOON DRIVES UP AND TAMARESH ALIGHTS. HE INDICATES TO THE DRIVER TO PARK AWAY FROM THE HOUSE AND RETURN.

AS HE DIES SO, ROSE OPENS THE FRONT DOOR.

THE CAR DRIVES OFF AS TAMARESH WALKS UP TO ROSE.

75. REAR GARDEN ROSE'S HOUSE. (NIGHT 2)

CALLAN DROPS OVER THE REAR FENCE AND WALKS TOWARD THE HOUSE.

230. 3(B)

2s
Rose over Tamaresh.
Tamaresh.

Coming to A on Sh t 231.

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Rose paces up and down to Tamaresh

76. ROSE'S ST DY. (NIGHT 2) BOOM B. 2.

ROSE: Are you absolutely sure you can get the papers to the right people?

TAMARESH: I have contacts there.

ROSE: I Yes, I know but...

231. 4(A) /
MCU Tamaresh.

TAMARESH: Look Peter, don't worry. I promise you I can get it to your opposite number in Russia and at top level.

232. 3(B) /
A/B

ROSE: And no one else. I am only interested in maintaining an equality of scientific knowledge. How else can we prevent politicians from destroying us?

233. 4(A) /
2s
Fav. Tam. 1.

TAMARESH: Of course, Peter. I have worked for peace in my own way for many years. Just trust me.

234. 3(B) /
MCU Rose (react)

235. 1(B)
CU 'Swirl' in lock.

As Callan withdraws it and eases window open PAN UP TO CU CALLAN.

76(a). REAR OF ROSE'S HOUSE.(NIGHT2) BOOM A. 1.

CALLAN IS SEEN LISTENING TO THE CONVERSATION IN STUDY.

TAMARESH: (OOV) Now, it is best WE HURRY. TAMARESH IN STUDY.

ROSE: (OOV) You're sure you were not followed here? ROSE IN STUDY.

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TAMARESH: (OOV) Certain — TAMARESH IN SUITE.

236. 3(B)
2s
Fav. Rose.

76(b). ROSE'S STUDY (NIGHT 2) — BOOM B.2. BOOM C. 1.

ROSE: What about those people that were with you this afternoon, who were they?

237. 4(A)
MCU Tamaresh

TAMARESH: Oh, just some business people I bumped into at..the airport. I got rid of them.

238. 3(B)
MCU Rose. (react)

239. AA
A/B Tam.

TAMARESH: The papers?

240. 3(B)
2s Fav.
Rose .
PAN R WITH HIM
TO SAFE.

77. REAR ROSE'S HOUSE. (NIGHT 2) — BOOM A. 1.

GRAMS.
Atmosphere.

241. 2(B)
CU CALLAN
by French windows
a/b.

CALLAN STANDS LISTENING.

242. 4(D)
MS Rose at
safe. He
takes out
file , x
to desk.

78. ROSE'S STUDY (NIGHT 2) — BOOM B. 2. +BOOM C. 1.

ROSE IS AT HIS SAFE. HE REMOVES THE PAPERS, CLOSES SAFE AND WALKS TO DESK.

243. 5(D)
MS Tamaresh
He x to desk.
HOLDS OUT HAND.

244. 4(D)
2s
Rose over Tam's hand.

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T/IN MS
ROSE
as he sits.

CALLAN PLACES PAPERS IN AN EVELOPE AND TURNS TO TAMARESH.

245. 2(B)
L.A.
MS CALLAN.

He takes out gun.

79. REAR ROSE'S HOUSE. (NIGHT 2.) BOOM A. 1.

CALLAN TAKES OUT GUN.

GRAMS.
Atmosphere.

246. 4(D)
CU PAPERS
as Tam puts
them in case.

80. ROSE'S STUDY. NIGHT. BOOM B.2.
BOOM C. 1.

P/BACK TO
2s
Rose over
Tamaresh.

TAMARESH TAKES THE ENVELOPE AND THRUSTS IT AWAY IN A POCKET.

Rose c 1.
of Tam.

ROSE : You are leaving tonight?

TAMARESH: Everything is arranged. This (TAPS POCKET) will be at it's destination tomorrow afternoon.

247. 1(B)
MS Callan.
easing French
windows open.

CUT TO:
81. REAR ROSE'S HOUSE.(NIGHT 2). BOOM A. 1.

He turns and
sees Chauffeur.

GRAMS.
Atmosphere a/b.

CALLAN HEARS A SLIGHT SOUND AND WHIRLS TO SEE

248. 2(B)
MS Chauffeur.

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THE RUSSIAN CHAUFFEUR SIGHTING HIM.

STOP TAPE:

SCENES: STRIKE SAFE TRUCK.

CAMERA 2 to POS. C.
CAMERA 3 to POS. D.
CAMERA 4 ON POS. D.
CAMERA 5 to POS. C.

- ROSE'S STUDY.

BOOM B. 2 + BOOM C. 1.

---

249. 4(D)
2s
Rose, Tamaresh.

82. ROSE'S STUDY (NIGHT 2) BOOM B.2. BOOM C. 1.

TAMARESH AND ROSE ARE SHAKING HANDS. THEY HEAR THE SOUND OF A SHOT. TAMARESH BACKS AWAY PULLS OUT HIS GUN AND POINTS IT AT ROSE.

SOUND NOTE: Gun shot o/v. to be dubbed on(?)

HOLD THEM as Rose x d. f.g. l. to arch. Tamaresh backs up to door. Turns lights off.

LIGHTS OFF ON ACTOR'S Q.

TAMARESH: Over there and don't move.

TAPE RUNS:

NOTE: Shots 250 - 258 (Cameras: 2,3,5.) recorded as sequence of separate shots with TAPE RUNS IN BETWEEN.

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250. 2(C)
MS Tamaresh behind room divider.

ZOOM IN CU GUN.

LIGHT Q. OFF.

TAMARESH FLICKS OFF LIGHT. STEPS BEHIND ROOM DIVIDER USING IT TO STEADY HIS GUN HAND AS HE AIMS AT FRENCH WINDOWS.

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251. 5(C)
CU Rose by arch.

252. 3(D)
MS French windows as chauffeur appears.
THE FRENCH WINDOWS BURST OPEN AND A FIGURE APPEARS.

253. 2(C)
CU Tamaresh as he fires gun.
TAMARESH FIRES RAPIDLY.
SOUND NOTE : Gun shots (dub?)

254. 3(D)
MS Chauffeur as he falls forward.
THE FIGURE AT WINDOW WALLS FORWARD DEAD.

255. 2(C)
MS Tamaresh as he steps fwd.
TAMARESH STEPS FORWARD TO EXAMINE BODY.

256. 5(C)
Group over desk -as Callan enters thru' French windows.
AS HE DOES SO. CALLAN ENTERS

257. 3(D)
CU Callan's gun as he fires twice.
AND SHOOTS TAMARESH.

258. 2(C)
MS Tamaresh as he falls.
TAMARESH FALLS ON BACK. GUN DROPS.

END OF SEPARATE SHOT SEQUENCE.

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NOTE: Shots 259-260 (cameras: 3,4) recorded in sequence.

259. 3(D)
MS Callan.

PAN R WITH HIM to Tamaresh

CALLAN, KEEPING TAMARESH COVERED, TAKES HIS GUN AND CHECKS HE IS DEAD.

260. 4(D)
3s
Callan and Tamaresh over Rose f.g. l.

SATSIFIED, HE REMOVES THE ENVELOPE, TURNS TO ROSE AND FRISKS HIM.

CALLAN: (OOV) Take a seat. CALLAN O/V.

Callan exit R. CRAB L AND PAN R with Rose as he x to desk and sit.

HE PUSHES ROSE INTO A CHAIR. HOLSTERS HIS GUN, ALKS TO THE DESK, PICKS UP

Incl. Callan b.g. HOLD 2s as Rose reaches for case, Callan grabs it.

TELEPHONE AND DIALS A NUMBER.

T/IN AND PAN DOWN CU CALLAN'S HAND as he dials number.

STOP TAPE:

FM: STRIKE ARCH UNIT.
RE-SET SAFE TRUCK.

CAMERAS: 2 to POS.L - HUNTER'S OFFICE.
CAMERA 3 to POS. L. - ROSE STUDY.
CAMERA 4 to POS. D. - ROSE'S STUDY.
CAMERA 5 to POS. D - ROSE'S STUDY.

BOOM
FISH POLE NO. 5. - HUNTER'S OFFICE.
BOOM B.2. + C. 1.- ROSE'S STUDY.

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261. 2(L)
CU Telephone
PAN UP TO MCU
as he lifts
receiver.

83. HUNTER'S OFFICE. (NIGHT 2) FISH POLE 5.

HUNTER AT HIS DESK. TELEPHONE RINGS.

CALLAN: (DISTORT) Charlie? CALLAN IN STUDY.

HUNTER: Charlie speaking.

CALLAN: (DISTORT) I'm ringing from the salesman's office.

HUNTER: A successful purchase?

262. 4(D)
MCU Callan.

83(a). ROSE'S STUDY (NIGHT 2) BOOM B.2.
BOOM C. 1.

CALLAN: The goods have been dispatched. There's two cans of meat to be picked up.

263. 5(D)
CU Rose
(react)

264. 2(L)
MCU Hunter
a/b

83(b). HUNTER'S OFFICE. (NIGHT 2) FISH POLE 5.

HUNTER: Two?

CALLAN: (DISTORT) Relax they're both the same brand.

HUNTER: I'll send George. How's the salesman?

265. 4(D)
2s
Callan over Rose.

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84. ROSE'S STUDY. (NIGHT 1) BOOM B.2. BOOM C. 1.

CALLAN GLANCES AT ROSE WHO HAS SUNK HIS HEAD IN HIS HANDS.

CALLAN: It's his first taste of hard sell, he didn't enjoy it.

266. 5(D) MCU Callan.

HUNTER: (DISTORT) Well done, I'll see you later. HUNTER IN OFFICE.

267. 4(D) A/B 2s

CALLAN: You will. (HE REPLACES PHONE AND LOOKS AT ROSE)

ROSE: Who are you?

CALLAN: Does it matter?

268. 5(D) MS Rose. He rises.

ROSE: Yes it does, murderer.

269 4(D) MCU Callan.

CALLAN: A professional ...like him. Sit down.

270. 5(D) A/B He sits.

271. 4(D) MS Callan. PAN HIM L AND CRAB R WITH HIM TO 2s with Tamaresh.

HE WALKS ACROSS TO TAMARESH AND PRODS HIM WITH HIS FOOT.

CALLAN: Let me introduce you. Gregori Tamaresh, K.G.B. Executioner.

272. 3(L) MCU Rose (thru arch)

ROSE: You're wrong, you've made a terrible mistake. That's Joost Amstel he's a Dutch book publisher.

273. 4(D) MS Callan.

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PAN R WITH HIM TO 2s over Rose.

CALLAN: No Professor. He's killed two of our agents in the last year and this afternoon he killed two Special Branch officers in Epping Forest, one of them was a girl. That's who you've been dealing with.

274. 3(L)
CU Rose.

ROSE: I'd no idea ....

275. 4(D)
2s a/b

CRAB L HOLDING 2s as Callan x R to u/s of desk.

CALLAN: You're not even a real traitor Rose, just a wooly headed idealist who got caught trying to play God.

He de-bugs telephone.

CALLAN DE-BUGS TELEPHONE. TAKES PAPERS OUT OF CASE.

276. 5(D)
MCU Rose

ROSE: What are we waiting for?

277 4(D)
MCU Callan.

CALLAN: The undertaker.

278. 5(D)
A/B Rose.

ROSE: I don't ....

CALLAN: Unless you fancy digging a hole in the garden for these two?

ROSE: I see. What are you going to do with me?

279. 4(D)
2s Fav. Callan a/b.

CALLAN: Nothing.

280. 5(D)
A/B

ROSE: I'm not a fool. I know they will never let me continue my work at the centre.

281. 4(D)
A/B

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T/IN MCU CALLAN as he sits at desk.

CALLAN: Right. But I daresay you're going to go on working. The only trouble is for the rest of your life no one will ever trust you again.

282. 5(D)
CU Rose (react)

ROSE: REACTION.

STOP TAPE:

ARTISTE: CALLAN REPOS TO HUNTER'S OFFICE.

CAMERA 2 to POS.A.
Camera 3 to POS.M. - HUNTER'S OFFICE.
CAMERA 4 to POS.J.

BOOM B.1. + BOOM C. 4.

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283. 4(J)
MS Hunter.

P/BACK TO 3s over Callan and Meres.

85. HUNTER'S OFFICE. (NIGHT 2) BOOM B. 1. BOOM C. 4.

CALLAN WITH HUNTER AND MERES.
HUNTER HANDS HIM A SCOTCH.

CALLAN: Rose is getting off light. He could still go over.

HUNTER: He won't. The opposition will be under the impression that he set up Tamaresh for us to eliminate him.

CALLAN: Charming.

HUNTER: We'll get as much work out of him as we can....

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CALLAN: Before the K.G.B. kill him.

284. 2(A)
MS Hunter by drinks cabinet.

HUNTER: Every time he turns a corner he'll wonder if there's an executioner waiting for him and one day there will be.

285. 4(J)
3s a/b.

I wouldn't call that getting off lightly.

Hunter x d. to Callan.

CALLAN: Poor bastard.

HUNTER: You feel sorry for him?

CRAB R HOLDING 3s as Hunter sits l of Callan.

CALLAN: I'm more sorry for those two coppers Tamaresh killed.

FINISH POS. K.

MERES: Ah, that reminds me, David, you owe me a pound.

286. 3(M)
MCU Callan.

CALLAN: What for?

287. 4(K)
3s over Callan. a/b

MERES: We had a whip round. We thought it would be a nice gesture for the Department to send a wreath.

288. 3(M)
A/B

HUNTER: Anonymous of course.

CALLAN: Of course.

289. 4(K)
MCU Hunter.

HUNTER : I'll tell Special Branch who it's from naturally. Good for inter-departmental relations.

290. 3(M)
3s
Callan rises.

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CALLAN: A whole pound. You're all heart aren't you?....sir.

291. 4(K)
CU Hunter (react)

292. 3(M)
A/B

T/IN CU
Money on table
as Callan throws
it down and
exits b.g.

T/C. MIX TO SCANNER: AND FLOOR WALL CAPTION. GRAMS. Theme Music.

Callan .....EDWARD WOODWARD.

Lonely .....RUSSELL HUNTER
Hunter .....WILLIAM SQUIRE

Meres .....ANTHONY VALENTINE
Liz .....LISA LANGDON

Peter Rose .....PETER COPLEY
Tamaresh .....RALPH NOSSEK

Det. Insp. Vanstone.....MICHAEL TURNER
Chief Supt. Brown .....WINDSOR DAVIES

Allan .....ROY HERRICK
Mary .....JEAN ROGERS

Sir Charles Braden .....JEFFREY SEGAL
P.C. Ballantine .....TERRY WRIGHT

Immigration Officer ....BRIAN VAUGHAN
Police Radio Officer ...JAY NEIL
Chauffeur .....MARC BOYLE.

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Callan created by
JAMES MITCHELL

Story Editor
GEORGE MARKSTEIN

Designed by
NEVILLE GREEN

Produced by
REGINALD COLLIN

Directed by
JONATHAN ALWYN

STANDARD "THAMES"COLOUR
PRODUCTION SLIDE.

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